

Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

November 7, 1966

Miss Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

I am sorry that it wasn't possible to get in on Monday morning. There were just too many things to do!

I have talked about the Sheeler Self-Portrait with John Coolidge. I am afraid that even with the new money (which, by the way, hasn't come yet), it isn't within our reach. There is no one on my list of friends at the moment who would be interested, I am afraid, in this kind of thing.

So, with great reluctance and many thanks for your patience I am returning the photograph which you sent.

I am sure you will have no trouble getting the sum from some more richly endowed organization.

With kindest regards.

Very sincerely yours,



Agnes Mongan
Associate Director
Curator of Drawings

AM/mb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

HENRIETTA ALSTERLUND
82 MIDDLE ROAD
SOUTHBORO, MASS.
BORN: JUNE 2, 1943.

1958 - 1961 (GRADUATED 1961)
ST. ANNES SCHOOL
18 CLAREMONT AVE.
ARLINGTON HEIGHTS
ARLINGTON, MASS.

1961 - 1965 (GRADUATED 1965)
THE BOSTON MUSEUM SCHOOL
465 HUNTINGTON AVE
BOSTON, MASS.
GRAPHIC ARTS MAJOR

1965 - 1967 (GRADUATE 1967)
TUFTS UNIVERSITY
MEDFORD, MASS.
B. S. EDUCATION

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

October 27, 1966

Mrs. E. P. Campbell
West Perrysburg Road
Perrysburg, New York 14129

Dear Mrs. Campbell:

I am returning herewith your 25¢ as this Gallery does not handle reproductions, but deals exclusively in original works of art.

As no reproductions have been authorized by us, they would not be available elsewhere either.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.



SYRACUSE UNIVERSITY

MANUSCRIPT COLLECTIONS

401 CARNEGIE LIBRARY Syracuse, New York 13210 Tel. (Area Code 315) 476-5571 Ext. 2583, 3141

November 3, 1964

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

For several years, Syracuse University has been developing the most advanced collegiate art centers in the United States. Through a perennial mural program whereby a noted artist adds his work to one of our new buildings each year, and by the continual purchase of paintings for the University's Art Museum, we have moved rapidly toward our goal. But we have gone further than this. Syracuse is also preserving papers of prominent artists and those who have played a pioneering role in the art world in order to foster research and help students visualize and appreciate our great art heritage.

Today our collections contain more than two million original documents which provide a veritable treasure of material for students, scholars and art historians. This project is also designed to preserve the corporate records of the finest American art galleries and art dealers.

Since your gallery has an outstanding reputation in the world of art, students and scholars who study art will be impressed by, and will want to know more about, your outstanding work in this area. To guide, promote, and assist these people, Syracuse University would like to establish a Downtown Gallery Record Collection because it would probably help to provide a key to an understanding of art history. This would also be a form of insurance for you against the loss or destruction of original documents, and we would always supply copies of such material to you immediately and at no cost, whenever they are necessary. We are trying to preserve manuscripts, correspondence, exhibition catalogs, membership lists, card files, directories, biographies, monographs, art auction sales catalogs, and photographs of works of art. At Syracuse, this material would be permanently shelved in a large air-conditioned area after it is categorized, inventoried, arranged, and boxed. Since this is an educational institution, such a collection would also entitle you to an income tax appraisal which might prove to be of unexpected practical value.

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

THE
JOE AND EMILY LOWE
ART GALLERY
ART DEPARTMENT
P. O. BOX 8084

NOVEMBER 3, 1966

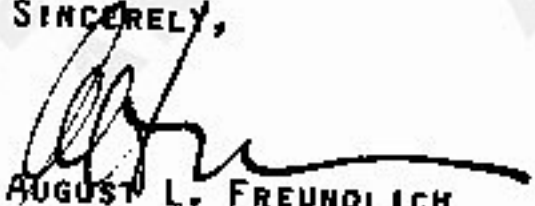
EDITH HALPERT
DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

I AM RETURNING YOUR PHOTOS. SORRY I FORGOT
TO BRING THEM.

I AM HOPING TO SEE FOLK ART SHOTS HERE SHORTLY.

SINCERELY,


AUGUST L. FREUNDLICH
DIRECTOR, LOWE ART GALLERY

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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artists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is to be published 60 years after the date of sale.

November 2, 1966

Stern Brothers
P. O. Box 360
New York, N. Y. 10036

Gentlemen:

Enclosed find our check for \$4.19 (\$3.99 plus sales tax)
for which please send us one "Desk Organizer with Drawer"
per enclosed advertisement.

Thank you for your attention.

Sincerely yours,

Tracy Miller

Rec'd
11/16/66

November 14, 1966

Mrs. P. Gewirtz
11 East 76th Street
New York, New York 10021

Dear Mrs. Gewirtz:

I had such fun talking with you the other day that when I typed up your invoice I was overly generous and forgot to charge you any sales tax!

In order to spare us all any reprisal by the Internal Revenue Service, I am making us legal by sending you the enclosed additional invoice for the tax.

We will be sending the painting up to you this week.

Thanks for understanding about my error.

Sincerely yours,

Tracy Miller

THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET N. E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGTEL, Director

October 28, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

May I thank you for your great kindness when I saw you last Thursday for the purpose of selecting works of art for our exhibition, Collectors' Opportunity: A Sales Exhibition, which will open here on December 3rd. We earnestly hope that The Downtown Gallery will be able to send to our exhibition the works which you and I chose:

DEMUTH, Flowers and Cucumbers or Daffodils,
MARIN, Incoming Fog, Small Point, Maine,
SHAHN, Two Boys,
Owl,
The Three Mary's *Dove*
KUNIYOSHI, Bull,
Prone,
New Mexican Landscape with Cow,
TSENG YU-HO, Counting the Verse,
The Lawn.

I decided to forego the Hartley landscape. I hope that you are still willing to select a good Broderon watercolor for us.

Assuming that these works will be available to us, we would appreciate that you confirm this list, giving us the sales prices. We would also like to know the medium and the year of each work for our catalogue information.

The Downtown Gallery
465 Park Avenue
New York, New York 10022

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following from our PUBLICITY list:

Detroit Free Press
Attn: Marion F. Taylor
Detroit, Mich.

Mr. John Gruen
N.Y. Herald Tribune
230 W. 42nd St.
New York, N.Y.

Art Gallery Calendar
New York Herald Tribune
230 W. 42nd St.
New York, N.Y. 10036

Art Tour-Sat. Edition
N.Y. Herald Tribune
230 W. 42nd St.
New York, N.Y.

Mr. L.E. Levick
Journal American
220 South St.
New York 15, N.Y.

Art Editor
World Telegram-Sun
125 Barclay St.
New York, N.Y.

... and from our MUSEUM list:

Mr. Don Calender
National Gallery of Art
Washington, D.C.

The Alan Gallery
766 Madison Ave.
New York, N.Y.

Mr. Lionel Massey
Director of Administration
Royal Ontario Museum
Toronto, Ontario, Canada

Mrs. Terry Dintenfass
18 East 67th St.
New York, N.Y.

Dr. F.M. Hinkhouse, Dir.
Phoenix Art Museum
1625 N. Central Ave.
Phoenix, Ariz.

Mr. William H. Gerdts, Curator
The Newark Museum
43-49 Washington St.
Newark 1, N.J.

.... and from our CUSTOMER list:

Mr. Jacob Schulman
38 No. Main St.
Gloversville, N.Y.

Mr & Mrs. Richard P. McMahon
622 Sheridan Square
Evanston, Ill.

Mrs. Jerry Mayer
515 White Rose Lane
Olivette, Mo. 63132

Mr. & Mrs. Jerome L. Greene
139 East 63rd St.
New York, N.Y. 10021

Mrs. Harold Block
247 East Chestnut St.
Chicago, Ill.

Mr & Mrs Milton Lowenthal
1150 Park Ave
N.Y.C.

Mr. Vincent Price
590 N. Beverly Glen
Los Angeles 24, Calif.

Mr. & Mrs. Lawrence Fleischman
19480 Burlington Drive
Detroit, Mich.

Dr. Norman J. Levy
49 West 12th St.
New York, N.Y.

Dr & Mrs. A. Kanof
80 Linden Blvd.
Brooklyn, N.Y.

Miss Patricia Baum
Barnard College
116th St. & Broadway
New York 28, N.Y.

Dr. Frederick Baskeland
36 East 73rd St.
New York, N.Y.

Please make the following new CUSTOMER stencils:

Dr. & Mrs. Abram Kanof
500 East 77th St. Apt. 1923
New York, N.Y. 10021

Mr. & Mrs. Milton Lowenthal
~~1150 Park Ave~~ 1035 5th Ave.
New York, N.Y. 10028

Mr. & Mrs. Jerome Greene
14 East 76th St.
New York, N.Y. 10021

Mr. Jacob Schulman
97 North Main St.
Gloversville, N.Y. 12078

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Curloves

335 East 86th Street
New York, New York 10028
November 9, 1966

Mrs. Halpert
Apt. 14E
Ritz Towers
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

It was a pleasure to have met you on Monday.

As you requested, I am enclosing my resume.

Sincerely yours,

Marilyn Kream

Marilyn Kream

ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

November 2, 1966

Mrs. Edith Halpert
Ritz Tower Hotel
Park Avenue and 57th Street
New York, New York

Dear Mrs. Halpert:

I have returned all of the works to Budworth for unpacking and delivering to you. I have also included the Webber even though you may remember from my previous letter that we are interested in it as a possible addition to our Permanent Collection. I await further word from you.

It is possible that I will be in New York later this month. I hope to be able to visit your gallery and make possible selections for our Permanent Collection in the event we are not able to acquire the Webber.

Again, let me say how grateful we are to you for making the generous loans to our Fifth Anniversary exhibit.

Sincerely,


Harry Greaver, Director
Art Center

HG/cak

enclosure

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149 CHERRY STREET
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10/31/66

The Down Town Gallery
465 Park Ave.

New York, N.Y.

Attention Mrs. Edith Hagan Halper.

Dear Mrs. Halper =

Today I am sending the printing
to you on receipt of your letter dated Oct. 29th

The reason I'm sending the printing
and not a photo is - I don't think a photo of
this particular printing would do it justice
and furthermore it does not weigh too much -

I am enclosing a check to cover return postage and
insurance for \$100.00 in the event you do not
want to keep it = And if you are going to
keep it - you can return my check with
your payment -

Thank you for your consideration

Sincerely Yours

Joseph E. Ebenhart

I decided to enclose postage my sending
was 89 Cents covers \$1.00 Insurance
doubt if your will cost more
enclosed book contains 95 Cents
used one to mail this
letter -

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both articles and purchases involved. If it cannot be
obtained after a reasonable search, whether an artist or
scholar is living, it can be assumed that the information
is published 60 years after the date of sale.

JACOB SCHULMAN
97 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

October 28, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

A thousand apologies! I am terribly sorry that I have not been in touch with you and, particularly, since you are somewhat disturbed about this. Unfortunately, I have had little opportunity to get into the City in recent months since we undertook to move our offices. You, having had a similar experience recently, I am sure can appreciate the problems involved and the time consumed in this connection.

I assure you that I have thought of you often and do miss you very much. I am looking forward to getting into the City within the next week and you can be assured that I will stop in to see you. I am certainly looking forward to such an opportunity.

In the meanwhile, I do hope that you are feeling well and that everything is progressing satisfactorily. Also, my congratulations on your 41st Anniversary.

Sincerely,



JS:KB

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10-10-68
The above mentioned
high school, closed

1968-1969

new J. J. Kneass
and J. J. Kneass

EGH/t■

This, too, is unique in the art world. We had raised the prices from the consigned figures and sold accordingly. Frankly, I expected a letter of thanks, particularly in view of the fact that

The most shocking statement was that I (personally) would have sold the re-
tail office for THE DANCING, which Mrs. Boes had placed at \$100,000. Mrs. Boes
thing purchased by the Director is not only equivalent to a salary increase.

II

American painters at the turn of the century, like their European counterparts, were faced with a basic problem: the limitations of the academic point of view. But while the European artists--notably the French-- had already partially destroyed the academic stronghold with their experiments in light, pure color, and design, the American artists brought about their revolution against the National Academy of Design primarily through their insistence upon meaningful content.

The first group of the American avant-garde exhibited together in 1908, under the leadership of Robert Henri, and took the name of "The Eight." Better known as "The Ash-Can School"-- a pejorative comment on their choice of naturalistic subject matter--"The Eight" concentrated on the realistic depiction of the life of urban America. By the mid-twenties, the realism they introduced had become an established point of view in American painting. With modifications, this realism was restated in the late twenties by such artists as "Pop" Hart in such works as Springtime, New Orleans. This sympathetic portrayal of the American scene--found as well at this time in the lithographs of Kuniyoshi--was continued by the "Regionalist" and "Social Realist" American painters of the thirties.

Foremost among the painters who rose to prominence at this time was Ben Shahn. Although better known for his series, The Passion of Sacco and Vanzetti, his later works such as Open Season, while not as specific in social reference, remain within the mainstream of American realism.

This tradition in twentieth-century American painting was also continued by such painters represented in this collection as Bernard Karfiol (Nude with Hand Mirror), and Julian Levi (The Lad, a portrait

November 11, 1966

Simon and Schuster
1 West 39th Street
New York, New York 10018

Gentlemen:

Would you be good enough to send us one copy of
THE ART GAME by Robert Wraight.

We will appreciate having this as promptly as
possible, with your bill and our usual Book Sale
Department discount.

Thank you for your attention.

Sincerely yours,

Tracy Miller

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architect is living, it can be assumed that the information
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WILLIAM H. LANE
LEOMINSTER, MASSACHUSETTS

Nov. 1, 1966

Dear Edith,

Saundy and I visited last week with Musya.

While there I went through the photographs
sufficiently to have a good idea of what is there.

Also I was brought up to date by Musya concerning
the interest in a show, etc. At her request I did a certain
amount of sorting and weeding out.

It has since occurred to me that I might do a
good service for all concerned By purchasing the
whole lot and so be instrumental with your help
in seeing that the right thing is done with them

Today I wrote to Musya along these lines. I
enclose a copy of my letter

We - Saundy and I - may be in New York in the
next few days. I should like to discuss this
with you

Bill

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SCHWABACH. PERUTZ & Co., Inc.

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TELETYPE 214-898-2542

1610 COTTON EXCHANGE BLDG., DALLAS, TEXAS 75201

November 1st 1965

The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert :

I have received in the mail today your announcement of your Stasack exhibition for which I thank you.


The Downtown Gallery is one of the very few galleries of importance in New York where I have been totally unsuccessful. As you might recall we have corresponded, and ^{when} we have been in New York you have always been closed for one reason or another.

You have handled a number of artists who are of great interest to us to complement what we own. These are principally Stuart Davis, Demuth, Kuniyoshi, Sheeler and possibly Stella. I thought I would drop you a note today to remind you that if anything which is absolutely first rate and top notch is available by any of these painters to please let me know. I am stressing the first rate aspect because I don't want to waste your time and not living in New York I know from experience that the photograph route with us is useless unless we are dealing with the very best from the very beginning. I realize that works by these artists are scarce, and that you might consider what is top notch to be a relative conception, but most likely what you consider to be a very important work, rather than a minor one, will give us a better chance.

Since my aunt, who is also an art dealer - but 17th century and earlier - lives in the Ritz there should be no problem visiting you next time we are in New York - but you will most likely be closed again with my luck.

There is no rush, but if you have something some day do let me hear from you.

With best regards,


George Perutz

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-2-

McClelland), I will not be able to come to New York City before Christmas. Would it be convenient for me to visit your gallery at that time?

Please accept my congratulations on the anniversary of your gallery.

Sincerely yours,

Pamela E. Allara

Pamela E. Allara (Mrs.)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

500 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 553-593

1 November 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

We are most grateful for the speedy delivery of the Doi photographs. Now there is urgent need to determine final selections for the show and get the catalogue copy to press. Enclosed are loan forms for five of the paintings in your Gallery. This is a large request, but, in view of the importance of the exhibition, we very much hope you can accommodate us. The exhibition dates are December 1 - January 1. Of course we will be responsible for shipping and insurance; if sale prices differ from insurance valuations, please let us have both figures. I hope we can find buyers and I am going to propose to our Acquisition Committee that we purchase a late work.

With affectionate greetings,

Sincerely,


James W. Foster, Jr.
Director

JWF:lh

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dedicated service. He was known as a physician to physicians, but his interest and devoted service to his patients extended equally to those in all life's various stations."

Dr. Kramer and Mrs. Kramer, who is an artist in her own right, formed the collection within the framework of their own home, selecting for it objects attractive in themselves and harmoniously related as a group. While their interests focused primarily upon contemporary American art during the period from about 1920 to the middle 1950's, Dr. and Mrs. Kramer also included in their collection works from different cultures and periods which compliment the more recent works. And since the collection was meant to be enjoyed as a part of the Kramer's moderately sized urban home, most of the objects are small in scale, and appropriate to the intimate nature of their original surroundings. In exhibiting the collection in the different and more expensive setting of a museum, an attempt has been made to keep the feeling of the special atmosphere which governed the formation of the collection.

The collection can also be considered in a wider context. The viewer will appreciate, as described in the introduction which follows, how well the collection represents a wide range of the major developments in American art of the period. The rapid and striking developments of the past decade, while they have brought American art to the forefront of world attention, have tended to obscure the very vital contributions of the years immediately preceding. With the passage of time, however, comes the opportunity of perspective, and the Kramer Collection provides such perspective on a scale which relates easily and sympathetically to the viewpoint of the individual. It opens our understanding and appreciation and makes us aware of the artistic richness and creativity of an era not

November 9, 1966

Mr. Tom L. Friedman
University Art Museum
University of California
Berkeley, California

Dear Mr. Friedman:

The Passia paintings are at last on their way to you.

A word of explanation: The painting labelled THE PARTY is the one being sent to you as LAZARUS IN THE HOME OF THE RICH. The painting went directly from storage and there was no chance to correct the label.

Sincerely yours,

Howard Reed

✓

✓

November 15, 1966

Dr. Joseph Armstrong Baird Jr.
435 Powell Street
San Francisco, California 94102

Dear Dr. Baird:

↙ Enclosed you will find a catalog of our current exhibition, which contains also the complete list of the artists on our roster.

We will be glad to put you on our mailing list for future announcements and catalogs. However, we have made a policy of working directly with museums and collectors, never selling through another dealer or through agents. After 41 years, we cannot change our practice.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 11, 1965

Miss Helen Heninger
Camp's
250 Post Street
San Francisco, California

Dear Miss Heninger,

Excuse the delay, but because of 2 union holidays this week
it has been impossible to get a truck over to the gallery.
However, we have a firm promise for Monday from Badworth,
and a further promise for rush handling.

Sincerely yours,

Howard Ross

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Nov. 4, 1966

Can you supply me with any
brochures, exhibit catalogs,
reproductions, books, etc.,
concerning the work of Kuniyoshi?

Sincerely,

Beatrice Stuart

5416 Franklin Av.

L.A. Cal. 90027

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 34TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Israel Museum, Jerusalem

Elaine Graham Rosenfeld

Representative

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ISRAEL OFFICE
32 Allenby Road, Tel Aviv
Cable Address: KERAM
Telephone: 58211-2

November 1, 1966

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Tracy:

Please tell Mrs. Halpert "Thank you" and that
we would love to receive the Ben Shahn poster.

I shall come and get it very soon.

All my best.

Sincerely,



Elaine G. Rosenfeld

EGR:ls

Finally, let me say that the Chancellor and Board of Trustees of Syracuse University would be honored by the addition of your gallery's papers to our outstanding art collection. Therefore, I hope this letter will interest you in our program and that I shall hear from you in the near future.

Sincerely yours,



Martin H. Bush
Deputy Administrator
of Manuscripts

MEB:mb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Chartered 1864

MERCANTILE-SAFE DEPOSIT AND TRUST COMPANY

TRUST DEPARTMENT

13 South Street

BALTIMORE, MARYLAND 21202

CARLETON H. PETERMAN
Senior Vice President

November 2, 1966

Mrs. Edith Halpert
Downtown Gallery, Inc.
Ritz Tower
57th and Park Ave.
New York, New York

Dear Mrs. Halpert:

Mrs. H. Frank Forsyth advised me that she purchased from you for \$35,000. a painting "Merganser Fish Duck" by William Harnett, 1883, and she agreed with you as to the method of payment.

In accordance with her instructions, I enclose check at this time for \$15,000.00, on account of the purchase price, and on December 10, 1966 will send you a further check for \$10,000.00, and on January 10, 1967 will send you a check for the balance of \$10,000.00.

Won't you acknowledge receipt of the enclosed check and send me an appropriate bill which will establish the total purchase price for insurance purposes?

Sincerely yours,



C. H. Peterman

cek
encl.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

איגרת אוויר
AEROGRAMME



Mrs. Edith Halpern
465 Park Ave City Tower
New York City 10022
U.S.A.

THIN INK
PAR AVION

קפל שלישי
EXPÉDITEUR—SENDER—חשולה

איגרת שחושב בה רכב תשלוח לפי תעריף של מכתב בדואר אוויר.

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An aerogramme containing any enclosure will be sent at airmail-letter rate.



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CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
PRESIDENT

SYMBOLS

DL - Day Letter
NL - Night Letter
LT - International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA087 (02)(46)AA120 A GKA022 PD
AR CHAPEL HILL NCAR 3 1136A EST
MISS EDITH HALPERT
DOWNTOWN GALLERY 465 PARK AVE NYK

YOUR ARRIVAL AT 342 WILL MAKE THINGS TERRIBLY TIGHT. THOUGHT
I SUGGESTED A MID-AFTERNOON ARRIVAL. YOU CAN SAVE MY LIFE BY
TAKING THE EXXX THE EASTERN AIRLINE SHUTTLE AT LAGUARDIA AT
1PM FOR WASHINGTON THEN THE 230 FLIGHT ON EASTERN WASHINGTON
TO RALEIGH-DURHAM ARRIVING 339 WHERE I WILL MEET YOU. PLEASE
CONFIRM REGARDS

JOSEPH SLOANE

542 230 339
(41).

University of N.C.

SF1201(R2-66)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1966 NOV 3 PM

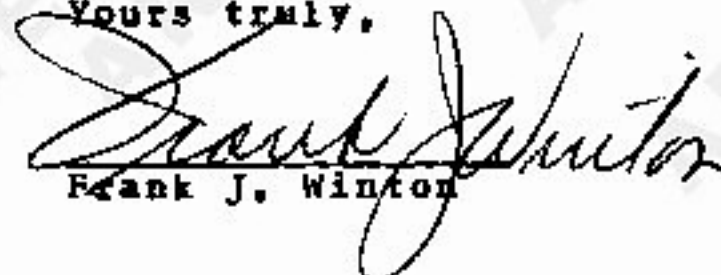
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

at such time as the painting by "Bakins" is sold and or March 1st, 1967 whichever event occurs first. Said promissory note shall bear interest of " 8% " after maturity.

3. The foregoing funds and promissory note shall be delivered prior to the delivery of the paintings to your gallery.
4. ACA Gallery shall assume full responsibility for crating, insurance and shipping of the paintings from the residence of the undersigned to the point of destination.
5. ACA acknowledges that they have examined the above paintings and accept same in their present condition.

Attached hereto is a check in the amount of \$10,000.00 previously tendered to the undersigned as a deposit inasmuch as it is no longer necessary for the undersigned to retain it. The payment designated in paragraph " 2 " of this agreement now being controlling.

Yours truly,


Frank J. Winton

P.S. The paintings may be picked up as soon as the funds and note are received by the undersigned. I am cancelling the exhibit for Nov. 18th to save you the bother and expense of reshipping the paintings to Detroit. Now you know I have your interests at heart.



Please make the following new stencils for MUSEUM:

The Landau-Alan Gallery
766 Madison Ave.
New York, N.Y. 10021

Mr. E.F. Sanguinetti, Director
Tucson Art Center
325 West Franklin St.
Tucson, Arizona 85705

Louise Ferrari
3711 San Felipe Rd.
Houston, Texas 77027

Mr. Stuart Feld
35 East 75th St.
New York, N.Y. 10021

Mr. Francis W. Bilodeau, Director
The R.W. Norton Art Gallery
4700 Block of Creswell Avenue
Shreveport, Louisiana 71106

Mr. Charles E. Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri 63105

Joan Crystal Louisiana Gallery
3312 Louisiana
Houston, Texas 77006

Mr. C. V. Donovan
721 Alston Road
Santa Barbara, Cal. 93103

Please make the following new stencils for PUBLICITY:

Miss Emily Genauer, Art Editor
World Journal Tribune
125 Barclay Street
New York, N.Y. 10015

Mr. John Gruen, Art News
World Journal Tribune
125 Barclay Street
New York, N.Y. 10015

Art Roundup
Philharmonic Hall Program
c/o Saturday Review
380 Madison Ave.
New York, N.Y. 10017

Many thanks for taking care of all this for me.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Mrs. Edith Halpert

-2-

October 31, 1966

I dropped in at the Gallery on Saturday on one of my annual tours of 57th Street, and looked for you, but apparently you were enjoying the sunshine elsewhere.

It's a nice show and the Davis is a knockout.

Sincerely,

Walter Druce

GD:c

cc: Mrs. Roselle Davis

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 29, 1966

Mr. Joseph Ebenhart
169 Cherry Street
Burlington, Vermont 05401

Dear Mr. Ebenhart:

Thank you for your letter and description of the painting you are offering for sale.

Mrs. Halpert would be interested in seeing this and if you wish to send it on approval you may do so. However, it would, of course, be much less expensive to send her a photograph of the work. A snapshot would do if you can arrange to have one taken.

We will look forward to hearing from you shortly.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

November 2, 1965

Mr. Henry Geldzahler, Associate Curator
The Metropolitan Museum of Art
New York, New York 10028

Dear Mr. Geldzahler:

Recently, through rather strange circumstances, I learned that you have no early example of Max Weber's work.

If you would like to correct this omission (sales talk) I would be very glad to help you out at this very opportune time. The Smithsonian Institution is planning an exhibition of American paintings and sculpture dating between 1910 and 1930 and on this occasion I obtained from Mrs. Weber a number of superb examples which were withheld by the artist and subsequently by the family, thus providing an outstanding cross-section of his work. Whether or not you are prepared to make a purchase at this time, I would very much like the opportunity to show these to you before a number are sent to Washington.

I will be very happy to see you at your convenience and look forward to your visit.

Sincerely yours,

BGR/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Penguin Books Limited

-2-

November 9, 1966

4
I look forward to hearing from you in due course.

Very truly yours,

GDS:y

Gerald Dickler

cc: Mrs. Roselle Davis
Mrs. Edith Halpert ✓
Mr. Edward H. Dwight, Director
Munson-Williams-Proctor Institute

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
whether is living, it can be assumed that the information
is published 60 years after the date of sale.

Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

800 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 553-888

October 28, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

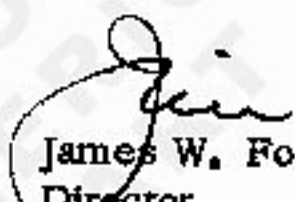
Dear Edith:

It was much fun being with you, both in the Gallery and elsewhere. The dinner at Le Marmion Restaurant was memorable, and I've noted that place in my little black book. Thanks again for all your good hospitality, not to say lively talk-talk.

We're feeling pressure concerning the Doi exhibition only one month away. I felt you preferred not to write anything for our catalog, so we'll not count on it. We're hoping, however, to have the photographs early next week so that we can complete our selections. Also you kindly said you'd have a copy of his biography run off for me, and we'd be grateful for that pronto too.

All best greetings to you, in which your Foster children join me,

Aloha nui,


James W. Foster, Jr.
Director

JWF:ac

not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11/8/66

Edith Gregor Halpert
The Downtown Gallery
N. Y. N. Y.

Dear Mrs. Halpert,

The Sheeler arrived today, and I can't possibly describe to you the excitement it is causing in this home.

I have come across 'Winter Window' illustrated in the Encyclopedia Britannica collection, and though it is no doubt a beautiful thing, I feel that all the creation, invention and magic are in the drawing. It is magnificent and so are you.
Thank you.

Sincerely yours,
Hal Goldman

SARAH HUNTER KELLY
INTERIORS

134 EAST 71ST STREET

NEW YORK 21

November 1, 1966

TELEPHONE:
BUTTERFIELD 8-4698
REGENT 4-3616

*PK call
told her
35,000
ret.*

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Mrs. Kelly has informed me that she was in last week with her clients, Dr. and Mrs. H. Frank Forsyth, and they purchased the Harnett painting of the "Duck" at that time. As per your verbal agreement with Mrs. Kelly, we understand that we are due a commission of 10% on the above painting in the amount of \$3500.00. We, of course, will be happy to wait until final payment has been made to you before receiving this commission.

Mrs. Forsyth telephoned us today and requested that shipment be made as soon as possible. Shipping address is as follows:

Mrs. H. Frank Forsyth
2865 Bartram Road
Reynolds Wood
Winston-Salem, N. Carolina

Mrs. Kelly will be in later to talk with you and tell you in more detail about Mrs. Forsyth's collection and discuss possible future sales.

We will take full responsibility for payment being made to you by our client so that this painting may be shipped immediately.

Sincerely,

B. Douglas McCallish
B. Douglas McCallish
for SARAH HUNTER KELLY

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

TELEGRAM OCTOBER 28, 1966

GEORGE E. HALE
WILSON AND MC ILVAIN
120 WEST ADAMS ST.
CHICAGO, ILL.

REPLY TO YOUR LETTER WILL BE MAILED TODAY WITH COPY FOR MRS.
BOOZ.

EDITH HALPERT, DOWNTOWN GALLERY

Sent 10:35 a.m.

Not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 12, 1966

American Airlines
Cargo Building 87
Kennedy Airport

Gentlemen:

This will authorize the bearer, Weisman Truckers, to pick up for us the crates you are holding. They are addressed to me, from the Ankrum Gallery in Los Angeles and the Air Bill number is 01 LAX 1913296.

Thank you for your courtesy in this matter.

Sincerely yours,

EGH/ta

FINAL

INTRODUCTION

The works of art collected by Dr. and Mrs. Milton Lurie Kramer form a collection unusual both in range and in the variety of media represented. Although the major portion of the collection is devoted to American art, one can not overlook the Pre-Columbian and ^{Asian} ~~European~~ artifacts, the French graphic art, or the small Henry Moore bronze. The collection represents an unusual and stimulating juxtaposition not only of styles but also of cultures.

Unfortunately, the spectator will not see the works in the surroundings for which they were originally purchased: the home of Dr. and Mrs. Kramer. To have had that experience would give one a clearer picture of the intimate character of the collection and perhaps suggest the reasons which prompted the purchase of specific works. However, the present display has been planned so as to preserve in a museum setting the intimate nature of the collection. Thus, these one hundred and twenty-six pieces may be viewed as a related group rather than as an arbitrary assemblage of works of art.

Viewing the collection, one is struck by the relatively small scale of the works, by their more than occasional thematic relationship, and by their varied textural contrasts. These aspects of the Kramer Collection help to define its character and make evident the unusual discrimination used in assembling the group.

The objects served the Kramers as a source of enjoyment in themselves; many of the pieces also provided a starting point for Mrs. Kramer's own experiments in textile design. On the occasion of the successful exhibition of her textile hangings at the Jewish Museum in 1954, Helen Kroll Kramer hung various works from the collection beside the textiles which they had inspired.

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November 5, 1966

Mrs. James V. Tarbell
RD #2, Box 347
Hockessin, Delaware 19707

Dear Mrs. Tarbell:

Much as we would like to be of assistance to you,
none of us, including Mrs. Halpert, saw the Army
Show in 1913.

As you probably know, the show was revived at the
Munson-Williams-Proctor Institute in Utica, New
York a few years back and perhaps if you write to
that institution (312 Genesee Street) they may be
able to give you some information.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Art, Fraud and Equity (Continued)

To the Editor:

On September 1, 1966 three new laws recommended by the undersigned will go into effect. Since these laws deal specifically with the fine arts I believe they are of vital importance to all readers of your magazine.

The need for new legislation became apparent after an examination of testimony given by witnesses representing every segment of the art community at public hearings held in my office in the past year. It also became apparent that the welfare of the creator of art is inextricably linked with the welfare of the customer and the art dealer. Indeed, the latter is a customer himself when he buys for purposes of resale. Thus, one of the bills in question gives the customer greater protection when he buys a work of art; the other two bills protect the artist in his dealings with the public as well as in his relationship with exhibition galleries.

This legislative action by no means exhausts every need for other legislation in the field of the fine arts. My investigation is a continuing one and new proposals to the next legislative session will be submitted if my studies of other phases demonstrate the necessity for such action.

Louis J. Lefkowitz
Attorney General

The following explanations of the laws accompanied Mr. Lefkowitz's letter.

Re: Warranty of genuineness of authorship, period or culture.

Senate Int. 3028, Pr. 5934

Chapter 985, Laws of 1966

This bill reverses the doctrine of caveat emptor in the sale of works of fine art and shifts the burden of responsibility for the authenticity or genuineness of the authorship, or if none, the period or culture, as the case may be, upon the seller.

Protection under this statute, however, is only extended to the buyer who has taken the simple precaution of securing any kind of writing, whether it be a bill of sale or a mere receipt, in which the work of art is identified with a certain authorship, period or culture. Linking such work of art with such authorship constitutes an "express war-

ranty" as to the genuineness of authorship.

The seller can only avoid the legal consequences of "express warranty" by "a contrary intention expressly and conspicuously stated or clearly and conspicuously evidenced upon the face of such writing." The use of fine print or ambiguous disclaimers to avoid liability is explicitly condemned by the statute.

Re: Artist-Dealer Relationship
Assembly Print 7316 Rec. 655
Chapter 984, Laws of 1966

This bill establishes an "agency" relationship between an artist and his dealer with respect to works of art consigned to the latter for the purpose of sale or exhibition and sale to the public on a commission or fee or other basis of compensation. The statute specifically states that the work of art so received shall be "on consignment."

This law spells out that misappropriation of an artist's property entrusted to his dealer-agent is unlawful and constitutes larceny in the degree as provided in the Penal Law.

Re: Artists' Reproduction Rights
Senate Int. 3029, Pr. 5531
Chapter 668, Laws of 1966

This law reverses the legal presumption that an artist transfers reproduction rights when he sells an original work of art without a specific reservation of such rights at the time of such sale. (*Pushman v. N.Y. Graphic Society, Inc.*, 287 N.Y. 302.)

Under this law, reproduction rights are reserved to the artist when his painting, sculpture or work of graphic art is sold, unless the buyer obtains a specific transfer of such right in writing.

The statute also provides that nothing in the law shall be construed to prohibit the use of such work of art.

Paul Burlin

To the Editor:

The undersigned is engaged in a research study of the life and work of the contemporary American painter Paul Burlin.

Persons owning works by Paul Burlin are requested to send photographs and/or slides of works by same to the undersigned. Also appreciated would be copies of statements and/or writings by Mr. Burlin, or

bibliographic references pertaining thereto. Copies of the research study will be sent to all contributors.

New York University, which is sponsoring the Burlin study, is also interested in acquiring original drawings and paintings by Paul Burlin. These will be used as necessary supplements to the collected research material.

Gifts to the New York University Art Collection, which already number some one thousand paintings and sculpture, are tax deductible; but more importantly, they are key elements in the depth studies of contemporary artists which form an integral part of all of the University's course offerings in the field of modern art.

Barbara-Mae Rosenberg
Principal Researcher,
Department of Art Education
New York University

Archipenko Sculpture

To the Editor:

A Catalogue Raisonné of the sculpture of Alexander Archipenko is being prepared by the artist's estate and under the direction of Mrs. Alexander Archipenko.

The artist's estate requests the assistance of collectors and museums in gathering information for the Catalogue. Those individuals and organizations possessing Archipenko sculpture are requested to mail information and, if possible, photographs of their Archipenko holdings to: Donald H. Karshan, 245 West 19th Street, New York, N.Y. 10011.

Alexander Archipenko, born in 1887, died in February, 1964. His fifty-seven years of creative production resulted in several hundred different sculptures. He worked as an artist in Kiev, Moscow, Paris, Cannes, Munich, Berlin, New York, Chicago, and Los Angeles. Archipenko's sculpture has been collected since his first one-man exhibition in Hagen, Germany, in 1913. With this geographical diversity and span of time, the locating and description of all of Archipenko's sculpture presents a formidable challenge to the artist's estate.

Donald H. Karshan
New York, N. Y.

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X ant
November 1, 1966

Mr. Elmer Halseth
506 Second Street
Rock Springs, Wyoming 82901

Dear Mr. Halseth:

I am somewhat confused in regard to the prospective visit of your Council members as it seems unlikely in view of the dates you mention in your letter - November 6 - that the selection they make will be part of the forthcoming exhibition. No doubt this applies to a future show. In any event, we will be very glad to make the requested loans to the Association and I will be pleased to meet the members, hoping of course that you will be part of the group. I hope the visit will precede the 12th of this month as I would very much like to have the group see the current exhibition celebrating our 41st Anniversary. However, examples of these artists' work are always on view, including all the artists on our roster as well as American Folk Art.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FOREWORD

The Andrew Dickson White Museum of Art, Cornell University, is privileged to place on public exhibition for the first time the collection formed by the late Dr. Milton Furie Kramer and his wife, Mrs. Helen Kroll Kramer. We would like to express our debt of gratitude to Mrs. Kramer, who generously has placed the collection on extended loan at the White Museum.

The exhibition is not only a tribute to the discriminating taste of Dr. and Mrs. Kramer as collectors, but also serves as a most fitting memorial to Dr. Kramer, who was for many years a staff member of the Cornell Medical College and The New York Hospital. At the time of his death in March 1965, Dr. Kramer was Clinical Professor of Medicine. Later in the year the Department of Medicine named its redecorated Library in his honor.

Born in 1906, Dr. Kramer attended Columbia and received his medical degree at the Columbia College of Physicians and Surgeons. After a period on the staff of Beth Israel Hospital in New York, he spent two years as a Fellow in the Pathologisches Institut in Berlin. He returned to this country in 1933 and began his association with The New York Hospital-Cornell Medical Center. A memorial tribute adopted by the Cornell University Faculty speaks of Dr. Kramer's wide influence upon patients, colleagues, students, and the community: "Respected as a scientific and scholarly physician, a literate, articulate, broadly educated man, and a cultured human being, few people have had as great an influence on standards of excellence in patient care or education at all levels within our institution as he did during thirty years of

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THE HIGH MUSEUM OF ART

1230 PEACHTREE STREET N.E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGTEL, Director

November 15, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Again, my thanks for your great help in our venture, the Collectors' Opportunity exhibition. We very much appreciate the 10% discount to the Museum. I certainly agree with you that any private purchaser must pay the full price.

I had a note from Mr. Rose who asked whether we want additional works for the exhibition. We would like to have them, but we will have to limit ourselves because of time and space.

We would like to have six prints of the material which we have selected, and I would like to suggest that the choice of prints be guided by their availability.

With best wishes to you,

Sincerely yours,


Director

GV:ab

Sent 11/18

expressive element and human figures rarely intrude.

There were, of course, painters who chose to allow themselves to be more directly influenced by the experiments of the European avant-garde. Inspired by the Armory Show of 1913, which provided the first extensive introduction of the most recent developments of European art to the American public, many American artists sought to develop their own art along lines suggested by these latest movements in Paris. Among the ~~best~~^{most} American painters of the twentieth century to journey to Paris was Max Weber, who is best remembered as perhaps the most important American Cubist. In the late twenties, however, he abandoned Cubism for a personal expressionism which is found in such late works as The Cabalist.

The same pattern of development was followed by a second generation of American artists in Paris. Prominent among these was Stuart Davis, who first worked in France in 1928. His important work of that year, Place des Vosges No. 2, reflects his continued interest in formal rather than painterly values, an interest which he had already developed in America in such earlier works as the Box Beater Series. Place des Vosges No. 2 is a unique document in Davis' oeuvre because of a greater concern for architectural motifs. By the mid-thirties, however, Davis, like Weber, had moved to a less derivative style, fashioning his own variation of synthetic cubism out of distinctly American themes. Davis' later work, Study for "Ready To Hear," demonstrates that an American artist working apart from Action Painting, was quite capable of creating his own "mainstream" at precisely the same time.

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November 4, 1966

Mr. Gudmund Vigtel, Director
The High Museum of Art
1280 Peachtree Street, N.E.
Atlanta, Georgia 30309

Dear Mr. Vigtel,

I am enclosing a consignment with the information you asked for, including statistics on a fine Fredericson pastel.

In an earlier letter to Mrs. Halpert you mentioned being also interested in Spencer, Sterrs, Osborn and Korsch. Are you still? We have examples of each within your \$5000.00 limit.

One last point: please let us know if you want photos. Some may have to be ordered, which at this time of year takes time.

Sincerely yours,

Howard Ross

October 27, 1966

Mr. Henry M. Morgan
Box 21
South Lincoln, Mass.

Dear Mr. Morgan:

In checking out the works of art we have ready for shipment, hand delivery, etc. I note that your Tseng Yu-Bo diptych, THE OTHER MOVEMENT, is among these, but marked "Hold for Shipping Instructions".

I am not trying to rush you in any way, but am just reminding you that whenever you are ready, we can ship it to you at whatever address you specify.

It was a pleasure to see both Mr. Morgans and both Mrs. Morgans again.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

November 4, 1966

Mrs. Edith G. Halpert,
The Downtown Gallery,
465 Park Ave.,
New York, N. Y. 10022

.....
DAVIS - "Cafe Place des Vosges", oil on canvas, 29" x 36",
dated 1929.

Painting appears to have been wax-lined fairly
recently but without proper cleaning of surface.

Scattered flaking has now occurred which will
be recorded in a photograph.

Suggested Treatment:

Lining of painting has
given paint layer firmer

support but because of thickness of paint (palette-knife appli-
cation) penetration through canvas to ground and paint layer does
not seem to have been good. Painting will be removed from
stretcher and treated on vacuum hot-table to try to improve pene-
tration of wax but flaking may occur from time to time in the
future and it will have to be treated from face of painting.

Treat areas around recent flaking with adhesive to secure paint
layer; fill losses with gesso; place on vacuum table under pressure
and heat to improve penetration of lining adhesive and secure paint
film; inpaint losses with color ground in synthetic resin medium.

Because of moisture used in removing excess gesso and petroleum
solvents used to remove wax-resin adhesive, varnish and surface
grime will be removed from around damaged areas, leaving them
clean. It will therefore be necessary to clean entire surface.

Cost of restoration -

\$275.00

MMW:th

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

Dear Clark - It is nearing December - and
with it - Christmas - and you are always able to
take a short trip in between the Christmas Show
and the first of the year show - Is it going to
be Israel? The weather is not hot as you
usual like - so you can beach - but we could
fly to Tel for a few days - People from
Europe now go there - it has become a
winter resort. These big hotels sadden me
I ~~have~~ the name of a nice simple small
clean place where I am sure you would
be just as comfortable. Then you make your
usual plans about seeing the various people
you would like to see in Jerusalem - Tel-Avi
Haifa - Maybe come to little, quiet isolated Ein Hod
first -- rest a few days with me - then go
off on your rump and Musha - then a
rest in - I hope -- the sun at Tel before
you go home. Things can not be as flexible
as one would like it to be - or think - in
little Israel for time come in and take -

Hotel. I have the names of smaller -
yet places in Jerusalem and Tel-Avi -
will be going there -- you may be in
in those places. Talk to the people in New
York - Paul Katz you no doubt know is in the
State until Dec some time - the American Israel
Culture Foundation - Mrs Katan can tell you about
his where abouts. I have not met or heard from
your friend Sandburg - it is not easy to get from
place to place here in Israel. Love

- 5 -
It was a great pleasure to meet you last night.

Very truly,
Mrs. H. Frank Forsyth

November 1, 1966

Mrs. H. Frank Forsyth
2865 Bartram Road
Winston-Salem, North Carolina 27106

ms/MS

Dear Mrs. Forsyth:

As I promised I am sending you a provenance on the Harnett painting, together with photographs of the painting before it was cleaned by the late restorer, David Rosen, and after. These have been ordered and will follow shortly.

I purchased the MERGANSER FISH DUCK and the companion painting MALLARD DUCK from Mrs. Spohn in June of 1948.

Both were exhibited in our 23rd Annual show in August of 1948.

The MALLARD DUCK was sent to the Dalzell Hatfield Gallery in California for a special exhibition entitled "Then and Now" and reproduced in the catalog of that show, dated May 10, 1953. It was sold by Hatfield to a California collector, whose name I don't recall but can obtain from Mrs. Hatfield if you so desire.

MERGANSER FISH DUCK was sold to the Butler Institute of American Art and later traded by them for AFTER THE HUNT, a much larger and more expensive painting. We demanded the return of the former as we did not want to have two examples in one collection.

Shortly after the Butler Institute acquired MERGANSER FISH DUCK they received a letter from Mrs. A. Ten Eyck Gardner of the Metropolitan Museum, a copy of which I am enclosing. This was written at my suggestion since Mrs. Gardner had given me the information formerly and I thought it would be an important documentation for the Institute.

You will note that the painting is recorded in the Frankenstein book as he could not very well question its authenticity.

I trust you will find this provenance of interest.

Please let us know when you would like to have the painting shipped to you.

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the publisher 60 years after the date of sale.



Old Sturbridge Village

STURBRIDGE, MASS 01566

Tel. (617) 347-3363

A REGIONAL MUSEUM OF EARLY NEW ENGLAND LIFE

November 7, 1966

The American Folk Art Gallery
465 Park Avenue
New York, New York

Dear Sirs:

Miss Una Johnson of the Brooklyn Museum has suggested that you may be able to advise me.

We have recently been given about 200 original New England grave-stone rubbings by Edmund Gillon, many of which appear in his recent book published by Dover Press.

I would like to discover a person qualified to appraise this gift for us, preferably in this area, and wonder whether you can make any suggestions.

I shall be most grateful for any advice you may be able to give me. Thank you so much for your help.

Very truly yours,

(Miss) Etta Falkner
Librarian

EF/er

with you - I wait on and on - Keep
well - my love - And I hope
you come - let me know
what and how the idea sits

Adam

7711 N 7711 N
AEROCRAMME

7711 N 7711 N
PAR AVION

#4.

Mrs. Edith Halpern
465 Frank Ave. (Rt. Two)
N.Y.C. 10022
W.S.A.

קטע שליש

EXPEDITEUR - SENDER - משלוח

Adam Halpern

Ein Hod

Israel

אנא שמועס נא דאך חשבה לא הערף על פנים פדאר אחר.
Un avertissement concernant un objet quelconque sera envoyé au tarif d'une lettre-avion.
An avertissement containing any enclosure will be sent at normal letter rate.

עגל למיל



It is later - and I wish to add
Please let me know as soon as
possible if and when you are coming

Adam

Nov - 17 -

Plattner *F*
The National Institute of Arts and Letters



633 WEST 135 STREET • NEW YORK, N. Y. 10032

November 2, 1966

Dear Edith:

This is just to confirm that you will send us as many photographs as you have available of the works of Tseng Yu-Ho and Morris Broderson for consideration by our Grant Committee for Art, to reach us not later than November 22nd, and accompanied by some biographical material, including age, place of birth, education, prizes, etc.

Yours as ever,

Felicia Geffen

Felicia Geffen
Assistant Secretary

Mrs. Edith Halpert
The Downtown Gallery Inc.
465 Park Avenue
New York, N. Y. 10022

FG:lk

ter to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-71
3-12-73-74

10 EAST 40TH STREET

NEW YORK 16, N. Y.

November 8th 1966

Mrs. Edith Halpert
Downtown Gallery Inc.
465 Park Avenue
New York 10022, N. Y.

Dear Mrs. Halpert:

As you requested attached you will find list of claims paid under
your Fine Arts policy.

Very truly yours,

Arthur R. Freeman
ARTHUR R. FREEMAN
By

ARF:r
enc.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LAW OFFICE OF
FRANK J. WINTON
16101 WEST EIGHT MILE ROAD
DETROIT 35, MICHIGAN
XXXXXXXXXXXX
342-3737

October 27th, 1966

A.C.A. Heritage Gallery, Inc.
63 East 57th Street,
New York, New York.

Attn: Mr. Bernard Danvanberg.

Dear Bernie:

The undersigned in consideration of one Dollar and other valuable considerations, receipt of which is hereby acknowledged, does by these presents agree as follows:

1. To sell, assign, transfer and convey all of his right, title and interest in and to the following paintings now in his possession (to which paintings he has free and clear title):

Bellows- Lithograph " Preliminaries to the Big Bout"
Burchfield- "Hepatic Window "
 " Coal Mine "
Eakins- "Portrait of D.W. Jordan"
Glackens - " Paris Scene "
Guthrie " Space "
Hassan " Place St. Michel "
 " An Impression "
 " Men and Boats "
Henri " The Pet "
Kuhn " Clowns "
 " Cabbie "
 " Dancing Clown "
Kuniyoshi " Between Two Worlds "
Lawson " Entrance to a Cove "
Levine " Oak Street Bum "
Luks " Head of an Old Man "
Marsh " Third Ave. Bl "
 " Strokeys Bar "
Shinn " Trapeze Act. "
Weber " Hairdressing "

2. The purchase price for the above described paintings is \$140,000.00, and shall be payable as follows:

\$100,000.00 in cash or certified funds
\$ 40,000.00 evidenced by a promissory note of even date executed by ACA Heritage Gallery, Inc. and which shall be personally endorsed by the principal stockholders calling for the payment thereof

or to publishing information regarding sales transactions,
owners are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

**ROBERT D.
STRAUS**

COMPANY

P. O. BOX 2544 • HOUSTON, TEXAS 77001

November 14, 1966

Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

It was nice of you to acknowledge receipt of our catalogue. I am sorry
that we could not have helped you celebrate your anniversary, but we
were in Mexico at the time. I hope to be in New York the first part of
December and I look forward to seeing you. 1984

We are loaning the Marin, "The Little Sailboat", to the Art Museum of
the University of New Mexico. For insurance purposes, could you give
me an idea of the value of the painting so that I can in turn advise
the University.

Thanking you for this information and with kindest regards.

Remain,

Robert

Robert D. Straus

RDS:lw

22418

1500.

SCHWABACH, PERUTZ & Co., Inc.

CABLES
"SWAGOLD DALLAS"

TELEPHONE
RIVERSIDE 7-7007

1810 COTTON EXCHANGE BLDG., DALLAS, TEXAS 75201



BRANCH OFFICES

NEW YORK, N. Y.
PHOENIX, ARIZONA

TELETYPE 214-899-8843

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November 5th, 1966

The Downtown Gallery
465 Park Avenue
New York City, New York

See C16
→

Dear Mrs. Walpert :

My very sincere thanks for your great kindness. I am sorry I took so much of your time. You have really given us much pleasure with the Dove, we both just love it.

I am enclosing two checks, one for \$ 2600.- representing 20% and another for 1000.- to cover the December payment. As to the balance of \$ 3000.- I shall send you checks in an amount of 1000.- monthly starting January.

From the little photo I enclose you can see the present status of the wing we are adding to the house - and where the Dove will ultimately reside. I don't have to tell you the cost of these constructions, but it is this wing which somewhat restrains my activities for the moment. I would be very interested in the Spencer, the Stella, should it ever become available, a Weber, the little Kuniyoshi we saw etc. but at the moment the burden of completing payment within one year would be too much.

If you could consider letting the Spencer go for 25 % down and the balance over three years in equal installments of 25% each, I would make every effort to acquire the painting.

I know you hated parting with the Dove but it has found a good home and I think Mr. Dove would have been interested and perhaps even pleased with the company his painting will be keeping. Certainly you have added much happiness to our life.

With very best regards I remain

Sincerely yours,

George Perutz

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October 20, 1966

Arts Magazine
41 East 57th Street
New York, New York 10022

Gentlemen:

As outlined in "A Message from the Publisher" in your September-October issue, please send us a complimentary copy of The Art Digest Newsletter.

A 5¢ stamp is attached, as specified.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

PH *fine*

November 2, 1966

Mr. Joseph C. Sloane
Ackland Art Center
University of North Carolina
Chapel Hill, North Carolina 27514

Dear Mr. Sloane:

This is just a fast note to let you know that Mrs. Halpert will arrive at Raleigh-Durham Airport at 5:42 p.m. on Friday. She will be aboard Eastern Air Lines Flight #369, which leaves LaGuardia at 4:25 p.m.

I know she is looking forward to this weekend.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

to publishing information regarding sales transactions, authors are responsible for obtaining written permission from artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that this information be published 50 years after the date of sale.

POC
November 1, 1966

Mr. Frank Getlein
4626 Carlyn Springs Road
Arlington, Virginia 22203

Dear Frank:

Indeed, I was delighted to hear from you after this long, long
period of silence. I certainly miss seeing you and hope that
you will have occasion in the near future to pay us a visit.

I will be very pleased to meet your friend, Antonio Lulli.
Coincidentally, I received an invitation to meet him at some
event in New York, but cannot recall where or when. I will
check when I am in the Gallery tomorrow in my "party" file.
I am dictating this and many other letters in my apartment
as usual. It is impossible during working hours in the Gal-
lery as I am interrupted constantly either by visitors or
telephone calls. The 42nd year is the hardest because now we
have been established as the information bureau for the en-
tire country, thanks to the list of artists on our roster
plus the archives we maintain.

You may rest assured that I will put on my best manners and
will show Sr. Pastor the cream of our collection.

Do let me know when you and your wife plan to be in New York
so that I can arrange for appropriate entertainment. It will
be a great pleasure to see you again and to meet your wife,
who has been mentioned with great enthusiasm by various
Washingtonians.

As ever,

EGH/tm

Oct. 26—Wed., 8 AM—REVISE 15021—Solow-Wexton A.A.—TIMES—8 Proofs
 INSERTION DATE—NOV. 5

ART DEALERS ASSOCIATION OF AMERICA.

Current Exhibitions • Member Galleries

The Art Dealers Association of America is a national non-profit organization. Each of its members has proven a knowledgeable and outstanding dealer over a minimum period of five years in the field in which he is active. Purchasers may buy from the association's members with confidence in the good faith of any representations made.

A.A. GALLERY, 43 E. 57 St., Leonard Croo, paintings, to Oct. 29, Mon.-Sat., 10-6:30.

ASSOCIATED AMERICAN ARTISTS, 405 Fifth Ave., (49 St.), Prints and Poetry, to Oct. 29, Mon.-Sat., 10-6.

HABECK GALLERIES, 805 Madison Ave., (49 St.), Group show, American paintings, to Oct. 29, Tues.-Sat., 9:30-6:30.

BODLEY GALLERY, 707 Madison Ave., (47 St.), Alberto Dietary and Fred Hausman, paintings, to Nov. 5, Tues.-Sat., 10-6.

BURGHIGHT GALLERY, 1012 Madison Ave., (79 St.), Philip Grausman, sculpture, to Nov. 5, Tues.-Sat., 10:30-6:30.

LEO CASTELLI GALLERY, 4 E. 77 St., Lee Boatman, sculpture, to Nov. 2, Tues.-Sat., 10-6.

GALERIE CHALETTE, 9 E. 86 St., Collages by major contemporaries, to October 29, Mon.-Sat., 10-6.

CORDIER & EKSTROM, 778 Madison Ave., (74 St.), H. E. Kallowski, leather sculpture, to Nov. 5, Tues.-Sat., 10-6:30.

PETER BEITSON GALLERY, 24 E. 81 St., Prints and Drawings by Impressionists and Post-Impressionists, to Oct. 29, Mon.-Sat., 10-6.

TINON DE BABY GALLERY, 29 W. 57 St., Ron Davis, Paintings, to Oct. 29, Tues.-Sat., 10:30-5:30.

DOWNTOWN GALLERY, 445 Park Ave., (57 St.), 41st Anniversary Exhibition, paintings, to Nov. 12, Tues.-Sat., 10-6.

ANDRE EMMERICH GALLERY, 41 E. 57 St., Helen Frankenthaler, paintings, to October 27, Tues.-Sat., 10-5:30.

FAR GALLERIES, 744 Madison Ave. (64 St.), Charles Baskerville, Drawings and watercolors, to Oct. 22, Mon.-Sat., 9:30-5:30.

RICHARD FEIGEN GALLERIES, 24 E. 81 St., Paintings of the 19th & 20th Centuries, to Oct. 29, Mon.-Sat., 10-6.

FINDLAY GALLERIES, 11 E. 57 St., Barthold, sculpture, to Oct. 22, Mon.-Sat., 9:30-5:30.

FORUM GALLERIES, 1018 Madison Ave., (79 St.), Eugene Barman, theatre works, to Oct. 24, Tues.-Sat., 10-6:30.

ROSE FRIED GALLERY, 40 E. 48 St., Clarence Carter, paintings and collages, to Oct. 29, Tues.-Sat., 10-6.

LUCIEN GOLDSCHMIDT, 1116 Madison Ave., (83 St.), drawings, prints and illustrated books, Mon.-Fri. 10-5, Sat. 10-6.

GRAND CENTRAL MODERNS, 8 W. 56 St., Andree Gobelin, paintings, to Nov. 2, Tues.-Sat., 10-6:30.

STEPHEN HARR GALLERY, 960 Madison Ave., (74 St.), Joys of Impressionism, paintings, to Nov. 10, Tues.-Sat., 10:30-6.

LEONARD HUTTON GALLERIES, 707 Madison Ave., (47 St.), Group exhibition, paintings, to Oct. 29, Tues.-Sat., 10-5:30.

MARTHA JACKSON GALLERY, 32 E. 47 St., John Hultberg, paintings, to Oct. 29, Tues.-Sat., 10-5:30.

SIDNEY JARIS GALLERY, 15 E. 57 St., Erotic Art, paintings, to Oct. 29, Mon.-Sat., 9:30-5:30.

KENNEDY GALLERIES, 20 E. 54 St., 200 Years of American Painting, to Oct. 29, Mon.-Sat., 9:30-5:30.

SAMUEL KOOTZ GALLERY, 75 East End Ave., Advisor to Corporate Collecting by appointment only.

NEAUSHAAD GALLERY, 1065 Madison Ave., (80 St.), Paintings by Selected Contemporaries, to Oct. 22, Mon.-Sat., 9:30-5:30.

LANBAU-ALAN GALLERY, 744 Madison Ave., (64 St.), James Gil, paintings, to Nov. 5, Tues.-Sat., 10-6.

LEFEBRE GALLERY, 47 E. 77 St., Jules Bisher, drawings and brush and drawings, to Oct. 28, Tues.-Sat., 10-5:30.

LOCK GALLERIES, 20 E. 47 St., Fine paintings of all schools, Mon.-Sat., 9-5.

ALBERT LOEB AND KNOXER GALLERY, 12 E. 57 St., Homage to Silence, paintings, to Nov. 11, Mon.-Sat., 10-6.

PIERRE MATISSE GALLERY, 41 E. 57 St., Manuel Rivera, paintings, to Oct. 29, Tues.-Sat., 10-6.

MINTOWN GALLERIES, 11 E. 57 St., Mains, paintings and watercolors, to Oct. 27, Mon.-Sat., 10-6.

MILCH GALLERIES, 21 E. 47 St., Thomas Bladgen, paintings and watercolors, to Oct. 29, Mon.-Sat., 10-6.

FREDERICK MONT, 444 Park Ave., (57 St.), Paintings by Old Masters by appointment only.

NEWHOUSE GALLERIES, 15 E. 57 St., group show, paintings of all schools, to Oct. 29, Mon.-Sat., 9:30-6.

BETTY PARSONS GALLERY, 24 W. 57 St., 20th Anniversary Exhibition, Pattern Art, to Oct. 29, Tues.-Sat., 10-6:30.

PERIODOT GALLERY, 820 Madison Ave., (49 St.), Group show, paintings, to Oct. 29, Tues.-Sat., 10:30-4.

PENIS GALLERY, 1014 Madison Ave., (79 St.), Nudes of Modigliani, paintings and drawings, to Nov. 12, Tues.-Sat., 10:30-5.

POINDEXTER GALLERY, 21 W. 56 St., Gloria Novak, sculpture, to Oct. 29, Tues.-Sat., 11-5:30.

FRANK RENN GALLERY, 655 Madison Ave., (60 St.), Charles Burchfield, watercolors, to Oct. 29, Mon.-Sat., 10:30-4.

PAUL ROSENBERG AND CO., 70 E. 79 St., Hamilton Fraser, paintings, to Nov. 5, Mon.-Sat., 9:30-6:30.

ROSENBERG AND STEINER, 32 E. 57 St., paintings, furniture, and porcelain, by appointment only.

SALDENBERG GALLERY, 1035 Madison Ave., (80 St.), Andre Masson, paintings, to Oct. 22, Tues.-Sat., 10-6:30.

BERTHA SCHAEFER, 41 E. 57 St., Peter Tange, volume paintings, to Oct. 29, Mon.-Sat., 9:30-6.

SEIFERELD AND CO., 164 E. 64 St., master drawings, antiquities and works of art, by appointment only.

CHARLES E. SLATKIN GALLERIES, 115 E. 92 St., drawings, watercolors, 16-20th Centuries, Mon.-Sat., 9:30-5:30.

STABLE GALLERY, 19 E. 74 St., Joe Raffaele, paintings, to Oct. 29, Tues.-Sat., 10-6:30.

STAMPFLI GALLERY, 47 E. 77 St., Joan Pore, paintings and drawings, to Nov. 8, Tues.-Sat., 10-6:30.

E. V. THAW, 335 Park Ave., (61 St.), master paintings and drawings of all periods, by appointment only.

MAYNARD WALKER GALLERY, 117 E. 57 St., Collector's Finds, paintings, to Oct. 29, Mon.-Sat., 10:30-6:30.

WEYRE GALLERY, 794 Lexington Ave., (61 St.), Bernard Childs, graphics, to Oct. 29, Tues.-Sat., 9:30-6:30.

WILLARD GALLERY, 29 E. 72 St., David V. Hoyer, sculpture, to Nov. 12, Tues.-Sat., 10-6:30.

HOWARD WISE GALLERY, 60 W. 57 St., Peter Sedley, paintings, to Oct. 29, Tues.-Sat., 9:30-6:30.

ZABRISKIE GALLERY, 36 E. 61 St., Contemporary and earlier American painting and sculpture, Tues.-Sat., 10:30-6.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1966

Miss Barbara-Mae Rosenberg
Principal Researcher
Department of Art Education
New York University
Washington Square
New York, New York 10003

Dear Miss Rosenberg:

In a recent issue of the Arts Magazine, I noted your interest in the work of Paul Burlin.

As we handled his work some years ago, we have a record of all the paintings which had been in our possession, including those we had sold as well as those that were returned to him and a few which we acquired during that period. As we cannot permit anyone to borrow the book, which also contains catalogs and clippings, may I suggest that you make an appointment to go over this material.

Sincerely yours,

EGH/ta

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October 29, 1966

St. Martin's Press
175 Fifth Avenue
New York, New York 10010

Gentlemen:

Please send us one copy of Paul Cummings' DICTIONARY OF CONTEMPORARY AMERICAN ARTISTS at \$15. less our usual Book Sales Department discount.

Please send to the above address with your bill.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Re 12/23/66



ST. ROSE
OF LIMA CHURCH
SHORT HILLS, N. J.

**HONORARY
CHAIRMEN**

Most Rev.
JOHN J.
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S. S. D.

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DANIEL F. TOBIN
DEAN
N. J. College of
Dentistry

**EXECUTIVE
DIRECTOR**

JOHN F. MOSSEY
PRESIDENT
Wayne Steel Co.,
Inc.

NOV. 23 - 27

11 November 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Rose:

We were more than pleased to learn from Mrs. J. B. Collins, our Art Director, of your willingness to show two paintings by Abraham Rattner in our 1966 Sacred Art Exhibition on November 23rd through 27th. I believe that Rev. Henry J. Nicolaus expressed an interest to you in a painting entitled "The Resurrection", which we hope will be included as one of the two paintings to be shown.

We will need the titles of the paintings and a description of each (including size) for our exhibit catalogue. May we also have the value of each painting for insurance purposes.

If any of the paintings are available for sale, we would like to have this information, as well as the price of the item.

We have made arrangements with professional movers to have the paintings picked up and delivered to us, if you wish. Appropriate insurance has also been arranged to cover these items in transit (and on exhibit). Please let us know your preference, as we would like all exhibit items picked up or delivered by November 21st.

I would appreciate your writing me (in care of St. Rose of Lima Church) as soon as possible including all above information so that arrangements for the exhibit and catalogue may be finalized.

On behalf of our Honorary Chairmen, and committee, I should like to extend at this time, our deep appreciation for your assistance and participation in this exhibition.

Sincerely,


John F. Mossey
Executive Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

arts study project - Wyoming Arts Council

ROOM 301, GRADUATE HALL

UNIVERSITY OF WYOMING

LARAMIE, WYOMING

ERNEST D. HAGEN
PROJECT STUDY DIRECTOR

PROF. JAMES M. BOYLE
CHAIRMAN
LARAMIE

MRS. NED DAVIS
RIVERTON

MR. ELMER HALSETH
ROCK SPRINGS

MR. GEORGE HUFFSMITH, JR.
JACKSON

MRS. JOHN C. LOOMIS
CHEYENNE

Rock Springs, Wyoming
506 - 2nd St.
Oct. 26, 1966.

Miss Edith Gregor Halpert, Director
The Rowntown Gallery
465 Park Avenue, New York.

Dear Miss Halpert:

On Nov. 6, 1966, The members of the
Rock Springs Council on the Arts and
Humanities open the first Fine Arts
Center in Wyoming. Some 80 paintings,
pieces of sculpture, etc, will be displayed.
Our hope is that this venture will become
a permanent Fine Arts Center with a
new building to house the Art Objects.

Our plans include exhibits of various
sorts with exhibits from museums in
New York and elsewhere. Perhaps you would
arrange to send several paintings to be
exhibited for 2-3 weeks in our Center?

Our Council members have in mind to
visit the Rowntown Gallery and others in
following weeks.

Sincerely,
Elmer Halseth

P.S. Thanks for
the 41st anniversary
Exhibition announcement.

November 10, 1966

Mr. Nathaniel Saltonstall
43 Commonwealth Avenue
Boston, Massachusetts

Dear Nat:

Just a reminder that you were going to get Boston Truck to pick up your new Sheeler. So far they haven't been here for it and maybe you should give them a push. We don't seem to get far trying to contact them from this end.

It was good to see you last visit and we are hoping maybe you'll be here Monday for the Broderson opening!!!

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 27, 1966

Thabor Collection Bureau
150 East 35th Street
New York, New York 10016

Gentlemen:

We are enclosing our check for \$5.92 together with your form in connection with "The World and Its Peoples".

We are paying this under protest and simply because we cannot afford any further wasted time in connection with this totally inefficient organization. Although your form letter states that we have "ignored" their requests for payment, we have reams of correspondence, which we simply haven't time to dig out any more times. We answered each request with the information that we didn't receive the book and, at one point, were informed by them that the book was delivered to an address somewhere in the Wall Street area. Naturally, the Gallery has never been located anywhere near that part of the city.

In any event, this is the first time in our 41 years of business that we have ever been approached by a Collection Agency and we are submitting this check merely to be free once and for all of the extreme unpleasantness caused by your client.

Sincerely yours,

BGH/tw

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA063 (23)(56)AA109

A WNA103 PD WINSTON SALEM NCAR 11 1152A EST

MISS EDITH HALPERT

THE DOWNTOWN GALLERY RITZ TOWER PARK AVE NYK

PLEASE SHIP HARNETT DUCK PAINTING AS SOON AS POSSIBLE TO 2865

BARTRUM RD

MRS H FRANK FORSYTH

(54).

1966 NOV 11 PM 12 23

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SFI201(R2-45)

November 1, 1966

Miss Hanna Silver
610 65 Avenue
Philadelphia, Penna. 19126

Dear Miss Silver:

Thank you for your letter.

I was very pleased to learn that Achiam had such success in Philadelphia and hope it continues there and also in New York .

I too regret that I could not manage to see his work while it was here, but as I explained to you, it was impossible for me to make that effort at the time. Furthermore, as I advised you also, after 41 years in this interesting but rather difficult field, I cannot possibly undertake any further responsibilities and particularly the promotion of any artists other than those on our roster for a good many years. I am sure you will both understand.

Sincerely yours,

EGH/tm

Florida Presbyterian College
St. Petersburg, Florida

4 November 1966

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
465 Park Avenue
New York, NY 10022

Dear Mrs. Halpert:

Thank you very much for your good letter of October 25.

We will be most eager to meet you and see the exhibit at the Gallery.

Our time is fairly flexible. We will be in NYC from 5 January, 1967 through the 23rd.

If you let me know the date of an opening, I believe our students would be eager to attend. Most of them have never before attended a New York gallery opening and it would be a memorable experience.

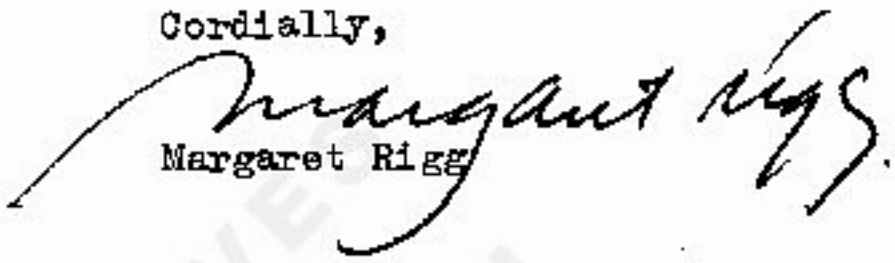
However, openings are not ideal times to see the art! So, it may be a good thing for the group to also come to the gallery one afternoon just to look at the exhibit and talk a little with you about the artists whose work you handle. It would be very nice to see other work too, at that time. The students will have some questions as you suggested and cocktails sound delightful.

If you feel our group is too many for attending an opening just let me know. Otherwise I shall telephone you to check on the exact date for coming one afternoon. We shall be in NYC ~~as a study group~~ through the 23rd. And we will be staying at the Central YMCA.

If attending an opening is a possibility you could just drop me the exhibit announcement or a postcard with the date of the opening.

With thanks for your kindness,

Cordially,


Margaret Rigg

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both sales and purchases involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Two of the works in the Kramer Collection reflecting this trend are by George L. K. Morris. In Park Expansion, with its heavy impasto, and in the more geometrically oriented Inquisitors, Morris places emphasis on pure plastic values solely in terms of texture. On the other hand, one finds more specific references to such postwar French artists as Dubuffet in the work of Jonah Kinigstein, as for example in The Evil That One Does. The total abstractions of Abraham Rattner, especially Job No. 2, as well as the abstract landscapes of Seymour Chwastman, are evidence of other directions to be found in American painting of the fifties.

When one considers the range of drawings in the Kramer Collection--the fine Pascin, the delightful caricature of Chaplin by Robert Osborn, or the satirical comments of Glasco--and when one notes as well its small but intriguing collection of American sculpture including the work of Lachaise, Zorach, Weinberg, and Prince, then the Kramer Collection becomes an important working collection for students of American art. Not only will the viewer find that the works in the Kramer Collection are appealing in their own right, the collection as a whole also serves to give focus to the vitality of a major aspect of American art in the period between the Armory Show and the rise of Abstract Expressionism.

William C. Lipke

NOTES

¹Harold Rosenberg, "The American Action Painters," in The Tradition of the Now, New York, 1966, p. 25.

²Harold Rosenberg, "The Fall of Paris," in The Tradition of the Now, Ibid, p. 209.

³Clement Greenberg, "American Type Painting," in Art and Culture, Boston, 1965, p. 228.

DR. JOSEPH ARMSTRONG BAIRD, JR.

ART CONSULTATION

Dr. Baird takes pleasure in announcing the opening of an art consultation and investment service with West Coast offices in San Francisco. Evaluation of existing collections, advice on prospective acquisitions, and assistance in the formation of private and public collections (including corporate collections) are parts of this service. Less experienced collectors can obtain professional counsel; experienced collectors will find selective attention to particular interests or requirements. Contact with leading dealers in the United States and abroad, as well as with owners of works of art for sale privately, assures clients of a comprehensive approach to the current art market. Dr. Baird is prepared to accompany and advise clients wherever significant works are to be found.

Emphasis will be placed on American and European painting of the nineteenth and twentieth centuries--where many works are of established worth, yet many remain to challenge the connoisseurship of both collector and consultant. In addition, any artistic problem which requires candor, integrity and taste will be given thoughtful consideration. Research is a related function of this service. A constantly expanding reference library will be of interest to museum personnel and scholars.

Consultation by appointment
Schedule of fees on request

West Coast Office:
435 Powell Street (Fifth Floor)
San Francisco, California 94102

Telephone: (415) 781-4838

due to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.



NATIONAL COLLECTION OF FINE ARTS

November 3, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

My Dear Edith:

No word from you so I can only surmise that you are overworking as usual. The announcement of your 41st anniversary exhibition looks exciting and I hope to have a chance to see the show before it closes. As it looks now I most likely will not be in New York until the end of the month.

I heard from a friend of mine in North Carolina that you may be having a new assistant. I certainly hope that this is true and that he will be able to give you the free time that you deserve.

The Washington art scene has not been visibly shaken by any event so far this season. Perhaps our Venice Biennale opening on the 30th will set the tone. Right now we have a Jasper Johns drawing show which, I feel, is rather unusual and very good.

Our new Gallery progresses and the opening date now stalks the scene, less than 18 months away. The Galleries are really most impressive—expect we will move our offices in January. So it will be so long to the bone yard outside my door.

J. DEWEY BISGARD, M. D.
542 DOCTORS BUILDING
PARNAM AT 44TH STREET
OMAHA, NEBRASKA 68131

November 14, 1966

Mrs. Edith Greger Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

In reply to your letter of November 11th, as of this date I have not received a check in payment for the Georgia O'Keeffe drawing. It would seem unlikely that it would be delayed this long in transit and I will appreciate receiving the duplicate check.

I thank you.

Sincerely yours,

J. Dewey Bisgard
J. Dewey Bisgard, M. D.

JDB/jf

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THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

November 4, 1966

Miss Tracy Miller
Secretary to Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Miller:

Thank you for your letter of October 26, informing us that Mrs. Halpert was out of town at this time.

Regarding the information about the size and medium of the following:

Stuart Davis, "Snow on the Hills" is an oil on canvas, 22 x 32

Yasuo Kuniyoshi, "She Mourns", Gouache 27 x 21 inches.

Karl Zerbe Rooster eucastie 24 x 20"

Sincerely yours,

Alfred H. Holbrook
Alfred H. Holbrook, Director
Georgia Museum of Art

AHH:md

P.S. I bought these from your Gallery in 1944-45 to 6.
A.H.H.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

PLUST ORAST



Thinking of You
at
Thanksgiving

Dear Edith -
Trust this finds you well -
You are always in my
thoughts of all good things -
and the kindness you always
accord Boris - Some day
I hope to come to N.Y.
and take in some exhibit
ions and do the tour of
museums - How have you
been - How is Natalie?
Our sincere wishes to you
and all your loved ones
a healthy joyous Thanks -
giving - lovingly -

Boris - Aida - family

Mirski

Not just at
Thanksgiving
But all the year
through,
Warm thoughts
and good wishes
Are always
with you.

12/66

HEATH'S GALLERY

62 PONCE DE LEON AVE., N. E. - ATLANTA GA. 30308 TELEPHONE 878-1468

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October 27, 1966

Miss Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Thank you for your letter of the 25th. We were very glad to hear that the Shahn exhibit will be possible. We will schedule it for May, 1967. Our shows usually run from the first Tuesday of the month to the last Sunday. We need the exhibit at least a week before the opening to insure proper hanging of the works.

I am sure that someone from the gallery will be in New York around the first of the year. I should be up myself sometime before May and am looking forward to meeting you.

Sincerely,

David C. Heath

David C. Heath

DCH/ma

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATIGNON

PARIS 8^e

TÉL. : 359-28-16

R. D. SEINE 27 B 10.808

INSEE : 750-75-108-D-441

Paris, 7th November 1966.

Mrs. E. Halpert,
The Downtown Gallery,
465 Park Avenue,
New York.
Etats-Unis.

Dear Edith

We have just sent you five paintings by Fred Ottesen which are going by air and for which we have paid the transport. I hope that you will like this selection and that you will receive them in time for them to be included in your catalogue for the Christmas Show. Included you will find an invoice for this shipment in dollars, the prices being Net for us.

I am also enclosing a list of addresses of people who have shown interest in Ottesen's work and who would like to receive invitations for the Christmas show.

I was very pleased to see you again in New York during my recent visit and so glad to find you in good health.

My very kindest regards to you and to Mrs Nathalie Baum, and my husband also sends you his kindest regards,

Yours sincerely,

Nina J. Lichten

P.S. We would be very grateful to you if your secretary would confirm the safe arrival of the paintings in New York.

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get better response - attention and see more
that way. I can offer you myself - quiet (even
that will not be totally so for the birds will
get you up early - my little house is compact -
I am usually up at 7 - or 7:30 -- and morning
about is not the quietest of things) No there are no
hotels in Ein Hod -- there is only a very tiny
Village (and old Arab Village) the Gallery -
a Cafe - and that is all. I have no phone
(and have no intentions of getting one) but my neighbor
has one and she will be delighted to call you -
so you can give this number out (Haifa
if no answer - the Gallery will take messages -
you can not be called to that phone for we are
about a seven minute walk from the Gallery -
The center square is where the Gallery and Cafe
are - I am the last house out from one point.
more the "entertainment" of the Village - you
must see Tarnel - and it might just be
well be not be this Christmas - Bring fall
things - bathing suit - rain coat (I know you dislike
rain on a vacation - but the rains are just starting
the cool winds that get colder and damper so!!
I am well -- in fact very very well. I go no
place - see practically no one - and the days just go
by so quickly - My awareness is now part of my
thinking -- my living - my entire being - I move
in it and with it -- and I am now... contented - and
the inside - Peaceful. I am deeply grateful for this.
The soft kind waters of the Mediterranean - the long
pleasant walks along the shore - long walks up into
the Carmel mountain range flanking one side of Ein Hod.
The hot sun of Tarnel - the quiet of Ein Hod - have
all helped to heal my inner self and start working

UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART
COLLEGE OF ARTS AND SCIENCES

November 7, 1966

Mrs. Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert;

Thank you for your letter. I have just heard from Mrs. Phillips and she is very happy to lend her collages. So that is fine. I haven't heard from Mr. Lane but I trust that, with your assistance and persuasion, he too will lend. The Metropolitan did tell me orally that they would lend, too.

I've written Dorothy Miller a second letter telling her that the show will be a reality and pointing out that I would transport them by hand—and that it was a single showing. Perhaps she will change her mind, though I doubt it. I will try for both Chicago's and Boston's too, though hand transportation may be a problem there—distance costs. I might be able to get to Boston but I doubt if I can afford both trips—fund, frankly, being the difficulty. John Maxon I know quite well though, and if they are willing to lend at all, he might even be willing to meet me in New York or some such arrangement. We'll see.

But again, let me tell you how grateful we here all are to you for your cooperation. I'll ask you officially later, but even now could you think about making a trip down here to speak to us about Dove? It would be a great honor to have you.

With my best wishes,

Very sincerely,

Bill Gerdts
Dr. William H. Gerdts
Art Gallery Director

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NIGHT LETTER NOV. 2, 1966

JOAN ANKRUM
910 NORTH LACIENEGA
LOS ANGELES, CALIF.

RECEIVED TWO BRODERSONS WITH SHATTERED GLASS. PLEASE CONTACT RE INSURANCE IMMEDIATELY. AMERICAN AIRLINES AIR FREIGHT AIRBILL #01-LAX 629102. CANNOT PROCEED UNTIL INSURANCE INSPECTOR LOOKS AT THEM.

LOVE, TRACY

DOWNTOWN GALLERY

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PENGUIN BOOKS LTD

HARMONDSWORTH · MIDDLESEX

14 November 1966

Dear Mrs Halpert,

I have pleasure in enclosing some final proofs of the cover MARTIN EDEN, which illustrates the painting 'Portrait of a Man' by Stuart Davis. Copies of the book will follow in due course. I do hope you like the reproduction.

We have today received a letter from Hall, Casey, Dickler & Howley in respect of our proposed reproduction of the painting 'Tournos'. We intend to reproduce this painting in exactly the same way as for MARTIN EDEN, and are always prepared to pay a reasonable reproduction fee. Full acknowledgement is always given on the back cover to the painter, gallery and owner.

We should be pleased to receive your comments before replying to Hall, Casey, Dickler & Howley's letter.

Yours sincerely,

Muriel Bowditch

for Art Editor

Mrs Edith G Halpert
Director
The Downtown Gallery
467 Park Avenue
New York
NY 10022

Chairman and Managing Director: SIR ALLEN LANE, HON.D.LITT., HON.LL.D., HON.M.A.

Deputy Managing Director: H. F. FARGUES

Directors: RONALD BLASS THE RT HON. SIR EDWARD BOYLE, BT, M.P.

CHARLES CLARK CHRISTOPHER DOLLEY ANTHONY GOWIN

RICHARD HOLME J. A. HOLMES R. C. INGRAM DIETER PEYSNER

HANS SCHMOLLER A. M. WALKER KAY WEBB

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THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

November 8, 1966

Mrs. Edith Halpert
Director, Downtown Gallery
465 Park Avenue (at 57th Street)
Ritz Concourse
New York, New York

Dear Mrs. Halpert:

The Cultural Affairs Committee at the University of Georgia and the American Federation of Arts will co-sponsor an exhibition of American paintings from the 1940's. The exhibition will include 45 to 55 paintings surveying the period, and it will open at the Georgia Museum of Art on April 19, 1967. The show will travel to other museums for approximately one year. Selections will be made from the collections of the Georgia Museum of Art and other public and private collections. I hope, however, that several pictures may be made available through dealer participation in the show. I am just beginning to compile a list of possible paintings for inclusion; and, of course, your gallery often comes to mind. I hope you will consider offering suggestions of possible inclusions by some of the artists in your stable. I have in mind Georgia O'Keeffe, Abraham Rattner, Kuniyoshi and Guglielmi. We have some examples in the Georgia Museum which represent the period well, especially an example by George K. L. Morris; but I need a better example by Max Weber for the exhibition.

The exhibition is beginning to take good form, and I would appreciate your consideration of my request. It is my hope to obtain some major paintings from museum collections; however, often these examples are major attractions and as you know they are very difficult to get--justifiably so. I hope a trip to New York can be arranged within a month or so for final discussions with various participants--dealers who will help us. Many thanks for your interest and cooperation in bringing some good paintings south of the Mason-Dixon line.

Sincerely,



William D. Paul, Jr.

WDP:da

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JOHN TERKEN...SCULPTOR

STUDIO
939 EIGHTH AVE.
NEW YORK, N. Y.
JU 6-2458

HOME
386 CHAMBERS AVE.
EAST MEADOW, L. I., N. Y.
IV W-7252

October 28, 1966

Miss Edith Gregor Halpern
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Restoration of Folk art "Merry-Go-Round"

\$250.00

N.Y. City Sales Tax 5 %

12.50

Total amount due

\$262.50

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whether or not responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 3, 1966

Mr. Edward Black
15320 Miller Road
Oak Park, Michigan 48237

Dear Mr. Black:

I am enclosing another of the many statements we have been obliged to send you since 1961 - exactly 5 years. The clerical work plus the postage and several letters sent to you have certainly counter-balanced the commission on the two sales. As we are not a public institution nor are we subsidized, we cannot be expected to advance payment to the artists (which we were obliged to do) and for such an extraordinary length of time. You will note that no check has reached us since November of 1965. As a businessman, I am sure you will agree with me and will send us the balance due, amounting to the final \$50. by return mail.

Sincerely yours,

EGH/tm

Registered Mail
Return Receipt Requested

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Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

November 11, 1966

Dear Edith,

Enclosed are two lists - one, the works from the "Collectors' Choice, 1966," exhibition being returned to you, and two, a list of the works purchased from the exhibition. A check for \$4,302.00, will be sent to you within a few days from the Joslyn Business Office.

We are very pleased to have the Weber join our collections. There were as you know, many other works from your gallery I would like to see remain here, but at least this is a significant step.

Your cooperation in making the exhibition a success is very much appreciated by all of us. We wish you could have visited Joslyn during the time the exhibition was on view; however we hope you will find your way to Omaha in the near future.

Fondly,

Bill

William A. McGonagle
Curator

P. S. I looked and looked for you at the Whitney opening, but could not find you. Sorry, as I thought we could have enjoyed a "night-cap," together.

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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November 10, 1966

Mr. William Challos
Andrews Gallery
910 N. La Cienega Blvd
Los Angeles, California 90069

Dear Mr. Challos,

We are concerned about the insurance coverage on the 3
Brodersons that arrived here with shattered glass. Has
the American Airlines been notified? This sort of thing
should be seen to at once, or the red tape gets endless.

Sincerely yours,

Harold Ross

29 Oct, 1966

Dear Mrs. Halpert,

Just a note to thank you and your staff
for the very courteous treatment I received during
my two days visit while working on Shahn.

I will let you know when I will be in
again.

Cordially yours,

Freeland McHenry

October 27, 1966

Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

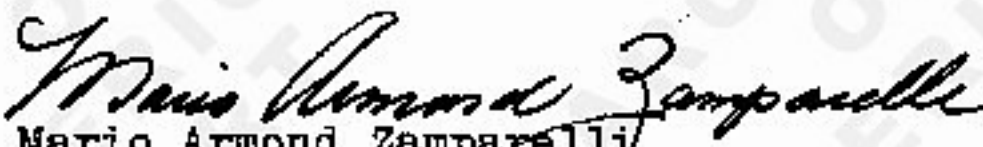
Our thanks and sincere appreciation for having answered
our request of a few weeks ago.

Our endeavors are basically in the areas of presenting art
and artists to the corporation. We are also purveyors and
consultants to individuals. Art Index is not a gallery.
It is an international depository of sources on all cultures
and artists past and present.

We are at present seeking representational California scenes,
seascapes or other California genre for a corporate collection
whose acquisitions are from four to six paintings per year.
Their expenditure currently ranges from \$750.00 to \$1,500.00
per picture. If you wish to submit material of this nature,
in any medium, we will be pleased to convey these same
facsimiles to our client for approval.

In the interim, we would be pleased to include the Downtown
Gallery as an Art Index source. Please send us any current
monograph or other material for our reference and files.

Very best wishes.
Sincerely,


Mario Armond Zamparelli
Director

MAZ:gw

Art Index: Curators of Art
for Corporate Collections
Galleries and Exhibits

818 North La Brea Avenue
Suite 203
Los Angeles 38, California
Telephone 463-8083

New York, Paris, London,
Rome, Florence, Milan,
Basel, Madrid, Buenos Aires,
Mexico City, Tokyo,
Munich, Teheran,

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October 27, 1966

Mr. Francis J. Newton, Director
Portland Art Museum
S. W. Park at Madison
Portland, Oregon 97205

Dear Mr. Newton:

In checking through our photographic records, I note that we sent you three photographs of paintings by C. S. Price last May.

I am wondering now if you still have further need of these, as we do like to keep our photo files as complete as possible.

If you have not finished with them, I do not mean to bound you at all, but we will appreciate their return when you can.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1966

Mr. Louis T. Cheney, Director
Telfair Academy of Arts and Sciences
Telfair Square, P.O. Box 381
Savannah, Georgia 31402

Dear Mr. Cheney:

Believe it or not, the Zorach sculpture MOTHER AND CHILD is now in the process of being packed for shipment to Savannah. Zorach is very pleased with the idea that the sculpture is to be used in connection with the fountain, where I am certain it will be enjoyed by all comers. It is still one of the most outstanding examples of his work.

Now that so many sculptors are having a minimum of 15 casts made of each example, it is becoming almost impossible to get any attention at the foundry. We have been waiting since June for single casts of two John Storrs sculptures and were advised that no further work may be accepted for a long period because of this avalanche of casting in such quantity.

Within a few days I will send you a complete biography, listing the additional museums in which Zorach is represented - added to those recorded in the book by Jack Baur. Despite the accent on the sensational, novel and now erotic art, with practically all the critics' use of the latter as what we call "puller-in" copy, Zorach has had his greatest success during the past decade.

I will be most eager to receive reports from you in the future as to the reception by the Savannah public.

You will find our invoice enclosed.

My best regards.

Sincerely yours,

EGH/tm

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copyrights are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

November 5, 1966

Mr. Allen D. Epp
1927 N.E. Ridgewood Drive
Portland, Oregon 97212

Dear Mr. Epp:

Thank you for your letter.

Much as we would like to be of assistance to you,
there are no slides available of the works of art
in Mrs. Halpert's personal collection.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

November 11, 1966

Dr. J. Dewey Bissard
542 Doctors Building
Farnam at 44th Street
Omaha, Nebraska 68131

Dear Dr. Bissard:

Mrs. Halpert has asked me to write to you to ascertain whether or not you had subsequently received the check for the Georgia O'Keeffe drawing. If not, we will have to stop payment and issue a duplicate check.

I will be most grateful for word from you, as we are naturally anxious to set this matter straight.

Thanks for your help.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Southern Illinois
University

CARBONDALE, ILLINOIS 62901

Theatre Dept
10/26/66

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Gentlemen:

Will you please
advise me if you currently have
for sale watercolors by
Zorach & Demuth.

Also, if you have a
catalogue which you could
send, I should like to have
one.

Very truly yours
A. M. Lead
Chairman

A major part of the collection devoted to American art was acquired by the Kramers in the late 1940's and early 1950's. This was a period when certain trends in contemporary painting--especially surreal² realist and synthetic cubist styles as practiced by the School of Paris--had been exhausted and were being superseded. A radically different and decidedly aggressive point of view was being introduced by a handful of the American avant-garde. These Americans, now known as "abstract expressionists" or "Action Painters," had approached the canvas as "an arena in which to act--rather than as a space in which to reproduce, re-design, analyze, or 'express' an object, actual or imagined."¹ The rise of these Action Painters to prominence by the mid-fifties was viewed by Harold Rosenberg as a sign that "the laboratory of the twentieth century (the School of Paris) has been shut down."² Rosenberg suggests a point of view that Clement Greenberg has stated explicitly: namely, that until the appearance of American action painting, "this country had not yet made a single contribution to the mainstream of painting and sculpture."³

Are we then to dismiss American painting and sculpture prior to 1950, arguing that it was not in the "mainstream"? The holdings of the Kramer Collection refute such an extreme position and demand that we recognize the contribution of those American artists working between the two world wars who did not submit to the mannerism of the School of Paris. The paintings in the Kramer Collection that cover the period from 1920 to 1950 afford us the opportunity to refocus our vision and to look with fresh perspective at a vital aspect of the development of twentieth-century American art.

Edith - I was writing
you - sitting on the porch -
I left a blank space for
the neighbor's phone - and
the article address -
to get when I came in door
and --- no mind - no
memory --- I closed

all the envelopes so
Neighbor phone - Barbara + Sarah -
Haifa 04 - 942 068.

Rob's article - Liberation - Aug Issue
5 Beckman - 67 - 1468 -

Tell them the issue that has
Bertum Russell's article in (too) 11

October 29, 1966

Mr. Julius J. DeVoss
Box 511
Stroudsburg, Penna. 18360

Dear Mr. DeVoss:

Thank you for your letter.

Much as we would like to be of assistance to you,
we are not familiar with the work of the artist,
Howard Cameron Christy, and therefore cannot
offer you any information or advice.

Sincerely yours,

Tracy Miller

for publishing information regarding sales of our
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
researcher is living, it can be assumed that the information
may be published 60 years after the date of sale.

PSL - file

November 1, 1966

Miss Barbara Jarocki
96 Bay State Road
Boston, Massachusetts 02215

Dear Miss Jarocki:

We will be very glad to add your name to our mailing list so that you may receive announcements of all future exhibitions.

Meanwhile, I am enclosing a catalog of our current show - celebrating our 41st Anniversary. I look forward to meeting you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 5, 1966

Mr. Harry Greaver, Director
Art Center
Kalamazoo Institute of Arts
314 South Park Street
Kalamazoo, Michigan 49006

Dear Mr. Greaver:

We were most impressed with the beautiful catalog of your exhibition.

Would it be possible for us to have four or five more of these catalogs, as we would like to send them to our living artists who were represented. If there is a charge, please send these with your bill.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

For to prohibiting information regarding sales transactions between artists and purchasers involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

With kind regards,

W. S. Rose

P.S. If you have suggestions to offer and feel that they could more readily be passed along verbally than in writing, please call the Museum collect (607-275-4276). Also, I expect to be in New York again a week from today (Friday, November 11th) and could give you a call or drop in at that time.

November 1, 1966

Mr. Gudmund Vigtel, Director
The High Museum of Art
1280 Peachtree Street N.E.
Atlanta, Georgia 30309

Dear Vig:

Indeed, we will be glad to send you the paintings and drawings you selected as well as a Broderson watercolor, pastel or mixed media - plus any other artists on our roster you may wish to add. Meanwhile, I will send you all the pertinent data regarding the pictures you listed and the sales prices of each. We always allow 10% discount to a museum, but if any individual makes a purchase for his own collection, he will be obliged to pay the full price and the 10% discount will be sent to the High Museum as a commission. We make this distinction as our policy during the 41 years as opposed to any cut in price to the collector. I am sure you will understand. Incidentally, if you would like to have photographs of the works we are sending to you, we will be glad to order them from our photographer. His charge is \$1.50 per print.

It was a great treat to see you and to have the pleasure of your company after working hours as well.

My very best regards.

Sincerely yours,

BGH/tm

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Wildenstein

PRESENTS

September 14th-October 15th

Colonial and Federal Portraits and Old Master Drawings

From the Collection of
The Bowdoin College Museum of Art
FOR THE BENEFIT OF THE MUSEUM

October 26th-December 3rd

A Retrospective Exhibition of Paintings by

Alfred Sisley

FOR THE BENEFIT OF THE FREE CHILDREN CONCERTS
OF THE AMERICAN SYMPHONY ORCHESTRA IN COOPERATION WITH
THE BOARD OF EDUCATION OF THE CITY OF NEW YORK



19 EAST SIXTY-FOURTH STREET
NEW YORK CITY

JOHN SIMON GUGGENHEIM
MEMORIAL FOUNDATION

90 Park Avenue · New York, New York 10016

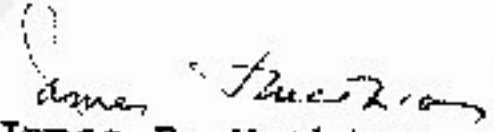
11/15/66

Dear Mrs. Halpert:

This note brings you our annual request for assistance. We shall be grateful for your candid and critical appraisal of the candidate who has referred us to you. You may be sure that your statement will be held in strictest confidence.

With the Foundation's thanks as well as my own.

Sincerely yours,


James F. Mathias
Secretary

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1245 Park Ave.
New York, N.Y. 10028
4 November 1966

*P.L. write
nothing him
wife to
opening party*

Mrs. Edith Oregan Halpert
The Downtown Gallery
465 Park Avenue
New York City, N.Y.

Dear Mrs. Halpert,

I understood that Morris Broderman will have a show soon. I am totally deaf and am most anxious to meet him. I am a "member" of your gallery and used to attend your openings but since I do not buy paintings apparently I'm "off" your mailing list for invitations to the openings. However just for the Broderman show, may my wife and I be invited to meet him?

I am a package designer and am very enthusiastic about art. You may or may not have remembered meeting me a few times but hope to re-meet you.

Most sincerely,

David J. Leigh

Stuart Davis was not the only American artist who evolved a personal abstract style. Arthur G. Dove and John Marin--two of the better known artists well represented in the Kramer collection--are key figures whose painting developed quite outside the School of Paris. The work of Dove was continuously moving toward pure abstraction: his forms often become highly personal symbols, although they are clearly derived from nature. Dove's fluidity of execution is striking among the American artists of the twenties; however, throughout his artistic career he repeats certain motifs of his personal vocabulary of form. Alfie's Delight (1929) is based on concentric shapes which reappear, in more simply conceived terms, in his Sunset (1930). In the latter, the range of palette is more limited, and there is a preoccupation with tonal gradations. The third Dove oil painting, Route 25A (1941), indicates that the artist continued to move towards an even greater degree of simplicity in terms of forms and colors. Dove was definitely one of the most original of American abstract artists, and this fact is evidenced in his watercolors as well as his oils. The five examples in the Kramer Collection--two from the Centerport Series--are in no sense mere studies, but are finished compositions marked by powerful execution and free abstraction.

John Marin was likewise inspired by natural forms as a point of departure for his painting, but he differs considerably from Dove in his choice of subject matter. The three Marin works in the Kramer Collection were painted in Cape Split, Maine, where the artist spent much time from 1933 to 1953. As was true of his nineteenth-century predecessor, Winslow Homer, John Marin recorded the rugged Maine seacoast

November 3, 1966

Mr. William H. Gerdts
Acting Gallery Director
Department of Art
University of Maryland
College Park, Maryland 20740

Dear Mr. Gerdts:

It was good to hear from you and to sense your enthusiasm for the exhibition.

I gather that you have already had word from William Lane as well as the Phillips Gallery and the Metropolitan. I wonder whether you had communicated with the Boston Museum for the loan of LONG ISLAND. Since you will take similar precautions with the out-of-town works as well as those from New York - hand-carried - and the exhibition is limited to one institution (the University of Maryland) I would judge that Boston would agree. As you know, many institutions and the majority of galleries are violently opposed to what we call multiple-shows, particularly during our current period, when so much damage occurs in packing in the various institutions which share one exhibition - and there is no way of determining where the damage occurred. Did the Museum of Modern Art refuse the loans because they had the wrong impression and thought the show was to travel elsewhere from Maryland - or did I just get the idea that M.O.M.A. refused?

Sincerely yours,

EGH/tm

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MRS. REBECCA SHULMAN
J. MARTIN SEILER
HERBERT R. SILVERMAN
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DR. WILLIAM STEINBERG
DONALD S. STEINFIRST
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MAX E. YOUNGSTEIN
SAMUEL J. ZACKS
RICHARD ZEISLER
MRS. JESSE ZIZMOR

Mrs. Barry R. Perl

916 Washington Lane, Rydal, Pennsylvania

November 2, 1965

Dear Edith,

Yes, I suppose we have disappeared from sight, but Barry has been unusually busy. As a result we have been forced to curtail our New York visits. Missing your opening was a severe disappointment for us.

I hope most of the planning, organizing and plain hard work of moving your location is now over. Needless to say, we wish you the best of luck.

We are looking forward to seeing you again in the near future. Perhaps we had better plan this in advance (being certain that you are not any less occupied than in the past). Our schedule will allow us to be in New York the last weekend in November and the first weekend in December. If you could plan one of those evenings

rior to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

CARLETON COLLEGE
NORTHFIELD, MINNESOTA



DEPARTMENT OF ART

November 4, 1966

Mr. Harold Rose
Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Mr. Rose:

Final arrangements with the American Federation of Arts are now in progress concerning the "Carleton Centennial Print Invitational."

The public response to this show was most gratifying involving, among other things, quite a substantial number of sales.

The American Federation of Arts would like to have a record of the number of copies available of Abraham Rattner's and Ben Shahn's entries to the exhibition. They should also like to have any future sales handled between you and the purchaser. Does this meet with your approval? Please send us the information as soon as possible because the show is booked for a December opening.

Thank you,

W. Dean Warnholts
Chairman, Department of
Art

WDW/rw

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

anxious for you to see them. You are
very much in my thoughts these days.
with the exhibition going on at Cornell -
then doing the rocks - where Dore is so very
much with me. You two are in them -
I am very grateful to you (and Milton in spirit)
for making - so much possible - for me
and for Milton - to have lived around and
absorbed into the very marrow of my bones
what such fine artists had to say -- and
how they went about expressing it. Milton
& spirit and I would feel good about your
being in them on Dec 3-. Our visual friends
too will know you are there and rise to
the occasion -- Please be there - it is
for them - for me - for Cornell - for Art.
It is driving - Hatteras is driving - Call them
they will make arrangements - Rob has
excellent article in a Magazine called

the sea oil spots - I don't know too much
finishing stone - or polishing - I used some
oil on the yellow and mounted ones
and have them out side in the Sun - to dry -
but what to do with the white ones - I finished
a white and beige one - I recalled you said Billy
Zorach used sewing powder on white or used some
too - if there are some good secrets of Zorach - get
them for me - bring some special polish - if he
suggests it - It is late afternoon - I haven't
had lunch as yet - once I got started chatting

J. DEWEY BISBARD, M. D.
842 DOCTORS BUILDING
FARNAM AT 44TH STREET
OMAHA, NEBRASKA 68131

October 28, 1966

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

As always it was a pleasure to hear from you and I have relayed your message to Mrs. Sample.

We were all very pleased with the art objects that Bill McGonagle assembled for our Collectors' Show, and I thought you let him have some very choice pieces. The Joslyn is purchasing the Weber pastel you sent and it is my impression that some of your graphics have been purchased.

Your letter left me with the impression that you had mailed me your check for the O'Keefe drawing. However, I have not received it to date and if it supposedly preceded your letter, you might check up on it. It is possible that it might have been misdirected.

Best wishes.

Sincerely yours,


J. Dewey Bisgard, M. D.

JDB/jf

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or release is living, it can be assumed that the information is published 50 years after the date of sale.

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HALL, CASEY, DICKLER & HOWLEY
122 EAST 42ND STREET
NEW YORK, N. Y. 10017

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GARDEN CITY, N. Y. 11532
516 PL 7-7000

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WASHINGTON, D. C. 20006
202 FE 8-8510

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GERALD DICKLER
JOHN HOWLEY
JOHN W. BURKE
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MILFORD FENSTER
SAMUEL J. FRIEDMAN
WILLIAM L. MAHER

WILLIAM D. ANDERSON
H. WILLIAM HODGES III
JOHN KATZ
OWEN T. SMITH

October 31, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Roselle has consulted me concerning the request of Penguin Books for the rights to reproduce Tournos on the F. Scott Fitzgerald book cover, and she has asked me to respond to your request for a statement of her position.

The request raises two questions. First, it is not the sort of request to which one would automatically respond with a permission, such as an art book or an educational book, but is, rather, a purely commercial enterprise. Ordinarily, a book publisher has his jacket designed by a struggling artist who thereby picks up a few shillings, and there is no real reason to look benevolently on Penguin's effort to save itself some money. This is just the sort of thing for which, as I see it, you so wisely reserved rights when you sold the picture to Utica and if payment is not to be requested in such an instance as this, a reservation of rights may well have been pointless.

Secondly, I am concerned about copyright. Granted that this is a field in which many arguments can be made pro and con about the continued existence of copyright in the absence of the statutory filing up to this point, the publication of a reproduction of the work on the cover of the book would blow such copyright protection as may now exist sky-high unless the reproduction itself bore a proper copyright notice on the cover.

I would have been glad to save you the trouble of transmitting these sentiments either to the Institute or to Penguin, but the copy of the letter from the latter to the former gave no clue as to who was in charge.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

12600 Kilbourne Lane, Bowie, Maryland 20715

November 2, 1966

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

Again, thank you for your attention and kindness
last week, when we talked about Dove and collage.

Since we only just began the subject of folk art,
I hope a second visit will be possible -- I would
find it very helpful, and will try to be as
efficient and inconspicuous as possible so as
not to disrupt your gallery any more than necessary!

Would Thursday, November 17, be convenient for
you? If not, I suggest November 18, or 22: I
would be coming to New York for the day again,
arriving about 11:30 a.m. Should all of these
dates be unsuitable for you, any Wednesday or
Thursday after December 1 would be fine.

Many thanks -- and my best personal regards.

Most sincerely,


Dorothy Johnson
(Mrs. Bruce Johnson)

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1927 NE Ridgewood Dr.
Portland, Ore. 97212
October 30, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

This summer when I visited the Corcoran
Gallery in Washington, D. C., I noticed that
there was a number of paintings in
the show from your collection, could
you inform me where I might buy
slides of those works. Thank you.

Sincerely,
Allan R. Epp

-2-

Mrs. Edith Gregor Halpert
October 28, 1966

The High Museum will insure these works and will assume all transportation expenses. Will The Downtown Gallery allow the High Museum a sales commission? I would appreciate your instructions on this question.

Our business out of the way, I would like to add my personal thanks for a great evening, with dinner and auction. I am afraid that I merely played the role of the poor relation, but it was great fun.

With best wishes,

Sincerely yours,



Director

GV:ab

for publishing information regarding sales transactions, and where are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

8 November 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The week since our return to the Coast flew by with a fast SWOOSH... getting the gallery ready to re-open and hanging the most provocative one-man exhibit by one of our locals (see enclosure) and fighting off the Philistines --- I sound like I'm complaining but contrary to that I thrive on this activity and love it.

Both Liz and I really enjoyed having some very personal time with you. The dinner at CHARLES' (aren't you too loyal the the Ritz connotations) was fine and relaxed so we could be together rather than be part of a big crowd. Thanks.

Now - just how are we going to entice you to La Jolla-San Diego and environs? We'll both have ideas on that so you are warned beforehand of our intentions.

Keep well ---

*Very best regards
Tom.*

LAW OFFICES
HALL, CASEY, DICKLER & HOWLEY

122 EAST 42ND STREET

NEW YORK, N. Y. 10017

AREA CODE 212 MO 1-3100

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FRANKLIN NATIONAL BANK BLDG.

600 OLD COUNTRY ROAD

GARDEN CITY, N. Y. 11532

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1209 RING BUILDING

WASHINGTON, D. C. 20006

202 PE 5-5510

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WILLIAM J. CASEY
GERALD DICKLER
JOHN HOWLEY
JOHN W. BURKE
GREGORY H. DOHERTY
MILFORD FENSTER
SAMUEL J. FRIEDMAN
WILLIAM L. MAHER

WILLIAM D. ANDERSON
H. WILLIAM HODGES III
JOHN KATZ
OWEN T. SMITH

November 9, 1966

Penguin Books Limited
Harmondsworth
Middlesex, England

Attention: Art Editor

Gentlemen:

Reference is made to your letter of October 7, 1966 to the Curator of the Munson-Williams-Proctor Institute asking permission to reproduce the painting "Tournon" by Stuart Davis. On your edition of a book by F. Scott Fitzgerald, by reason of a reservation of reproduction rights in the sale of this painting to the museum, Mrs. Davis, as widow of the artist and Executrix of his estate, was asked for her consent to this transaction and she has turned the matter over to us as her counsel for attention.

The reproduction you contemplate would, unless appropriate measures were taken to protect the copyright on the painting, seriously impair the force of the reservation of reproduction rights referred to above. Accordingly, I am writing to inquire where it is proposed to circulate the book in question and what measures would be adopted to protect the reproduction. Under United States copyright laws, an appropriate copyright notice would have to be affixed to the reproduction itself, i.e. on the cover and jacket, if any, of the book.

Further, since your book is a commercial venture I would also like to know whether you propose any compensation for the privilege of utilizing the book in this fashion.

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N. RICHARD MILLER
220 West Rittenhouse Square
Philadelphia, Pennsylvania 19103

November 2, 1966

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

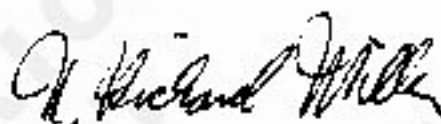
Dear Mrs. Halpert:

The Arthur Dove painting arrived in good condition and I am delighted to see how beautiful this painting is after it has been properly cleaned. I have not yet had a chance to speak with the framer but I hope to do so in the near future and have it properly framed.

Enclosed you will find my check for \$2,500 as a down payment on the Dove painting. I propose to pay the remaining \$5,000 on or about January 16. I trust that these arrangements are satisfactory with you.

With all best wishes.

Very truly yours,



N. Richard Miller

Enclosure

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WILLIAM H. LANE
LEOMINSTER, MASSACHUSETTS

Nov. 1, 1966

Dear Edith,

In response to your letter of Oct. 8:

The paintings CONFRONTATION and LUTE by Shahn are to be billed to me personally.

The Rattner COMPOSITION WITH OLD SHOES is to be billed to the Foundation.

I did receive a credit for the Weber CARD PLAYERS, but mistakenly made out to me. I return it herewith with the request that you have a corrected one made out to the Foundation.

Pardon the brevity; I am my own secretary.

Saundy joins me in sending our best.

Bill

JEROME M. WESTHEIMER

Box 293

ARDMORE, OKLAHOMA

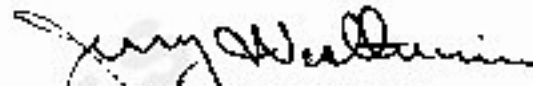
November 11, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Mrs. Westheimer and I regret very much that we will be unable to attend your preview reception for Morris Broderson next Monday since we will be a long way from New York, nevertheless we want to thank you for your thoughtfulness in inviting us, and Mrs. Westheimer joins me in warmest regards.

Sincerely yours,


Jerome Westheimer

JW:DM

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

of the Kramers' son Robert). After World War II, realism in American painting was further modified by such artists as Jack Levine (The King) and Leonard Baskin (Anguish and Death of the Laureate), who sought for an intensified emotional content in their handling of subject. Kuniyoshi's later work (as exemplified by Charade) carries this development to the verge of surrealistic fantasy.

Realism and its variants, however, were not the only approaches explored by American artists in the twentieth century. There were those painters in the thirties and forties who kept the content of the American scene, but who used the industrial and natural landscape as a point of departure for a refined abstract style. Georgia O'Keeffe-- wife of the photographer and avant-garde gallery dealer Alfred Stieglitz-- found undisturbed arrangements of forms in the natural landscape. Her Pink Hills has that precise quality which, while maintaining recognizable features of natural forms, reduces complex shapes to simple patterns. Using principles of design related to those of O'Keeffe are the painters of the late twenties and thirties known as the Precisionists. Charles Sheeler--active as photographer and film maker as well as painter--and Miles Spencer are both representative of this style. A patterning of form similar to that found in the work of O'Keeffe can be seen in Sheeler's The City and Spencer's Study for "The Silver Tanks"; however, the subject matter is now the industrial scene rather than nature. A similar approach can be found in the architectural abstractions of Lyonel Feininger (Orb), who for thirty years practiced his personal kind of reductionism. All of these painters maintain a rapport with representational form that makes the feeling of the painting unmistakably American. Space itself becomes the main

long passed, an era which was a familiar world for many of us.

Arrangements for the loan of the collection to Cornell were made by the former Acting Director of the White Museum, Miss Inez Garson. We are deeply grateful for her active interest which has played so large a part in making possible the present exhibition and which has continued unabated since her recent move to New York City. The production of this catalogue and the staging of the exhibition at this time is also the result of many months of invaluable assistance rendered by Mrs. Lynne Delehanty DiStefano, Curatorial Assistant, and by Mrs. Melanie Lewis Anger, Graduate Student Assistant; their collaboration in cataloguing the collection, and in the lengthy and exacting task of preparing the check list is gratefully acknowledged. Thanks are due also to Dr. William Lipke of the Department of the History of Art, who provided the introduction, to Mrs. Lynda Thompson of the Office of University Publications, the designer of the catalogue, as well as to Mrs. Kay R. Hanna, Administrative Aide of the Museum, for general assistance in many aspects relating to the catalogue and the planning of the exhibition.

Albert S. Roe
Senior Curator

November 1, 1966

Hoffman Fuel Company Inc.
170 White Street
Danbury, Connecticut 06813

Gentlemen:

I have received your bill and am enclosing my check for the amount.

Sunday, October 30th, was the first opportunity I had to go to Newtown and, although several of the rooms were fairly warm, others had no heat whatsoever. Evidently there is something amiss and I wonder whether you would be good enough to send someone to the house to check into the matter. I would be most grateful and would appreciate a reply from you.

Thank you for your courtesy.

Sincerely yours,

EGH/tm

P.S. My caretaker lives in the adjoining house (at the foot of the hill) and has the key and entree to my home. His name is Richard Bevans.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

120 C Street N.E.
Apartment 306
Washington, D.C.
November 6, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am a graduate student in art history at Johns Hopkins University and am writing a master's thesis this year on the illustrative water-colors of Charles Demuth. I realize that you are extremely busy on the occasion of the 41st anniversary of your gallery, and I hope that it will not inconvenience you to answer a few "student questions."

I have found that two of the Demuth illustrations which were previously not traced are now with your gallery, (Distinguished Air and Erdgeist), and I would like to ask whether you or your gallery have any other of his illustrations? There are now two which I have been unable to locate, 1 for Balzac's Girl with the Golden Eyes and 1 for Zola's Nana (To Nana).

Would you please send me a list of the works by Demuth which you have, and, if at all possible, a photograph of the illustrations or sketches for the same?

I would also like to visit your gallery to see your Demuth illustrations and, if you have time, to discuss Demuth with you. As I am now working at the National Collection of Fine Arts,, (assisting Dr. David Scott and Donald

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1966

Mrs. Jan Keene Muhlert
Curatorial Assistant
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Mrs. Muhlert:

In response to your letter, may I suggest that you communicate with the Archives of American Art at the Detroit Art Institute, which has the actual microfilm material on Arthur G. Dove and other artists.

Also, if you can give me some idea of your budget in connection with a painting by this artist, I will be glad to send you some photographs in the near future. Actually, there are very few examples left of the period specified and, because of their rarity the estate has placed higher figures on them. However, Mrs. Dove sent us a group of charcoal and crayon drawings which are of that period and are excellent examples of his work. The size is uniform in this group - measuring 17 x 20" and the price is also uniform - \$3000.

I will be glad to comply with your wishes in the matter and would suggest that you obtain from the institutions the following catalogs, which they published in conjunction with the exhibit. These will give you an excellent cross-section of Dove's work.

I look forward to hearing from you.

Sincerely yours,

EGH/tm

White Art Museum, Cornell University
Worcester (Mass.) Art Museum
U.C.L.A. Art Galleries

November 11, 1966

Mrs. H. Frank Forsyth
2865 Bartram Road
Winston-Salem, North Carolina

Dear Mrs. Forsyth:

We have received your telegram today.

The Harnett MERCIANER FISH DUCK will be shipped to you the first part of next week. As our insurance coverage ends "at the portal", would you be good enough to have your broker add this painting to your policy right away.

Much as we will miss seeing this painting in the Gallery, we are very happy to know that it has found such a lovely home.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Miller
The Ben Shahn
arrived today & I am
thankfully pleased to have it.
Hope to see you on my
next trip here.

Sincerely,
John Edwards

11/15/66

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

November 9, 1966

Mrs. Edith Halpert,
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I am returning to you the two lists of the Hirshhorn gifts for painting and sculpture, respectively. I have made photocopies for my file. I also want to go on record as one of your advisors who returns things.

I do feel that evening meetings for the future are about the best way we can handle these matters, as it would free you from the many interruptions which we had yesterday. I do not mind the evening meetings and, in fact, I do look forward to concluding this work on that basis.

However, in going over my appointment book in the office, I find that I must be at a shareholders meeting of a corporation located in central Pennsylvania on November 17. We had proposed that we get together the evening of Wednesday, November 16. I am afraid that it would be too much to be in New York on Wednesday evening and then be in central Pennsylvania on Thursday. For this reason I would suggest we arrange our evening meeting either Friday, November 18 or some day the following week, during which I will have considerable free time in the evenings. Let me hear from you on this at your earliest convenience.

With kindest personal regards, I am,

Sincerely yours,


BARRY R. PERIL

BRP:w
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JACOB SCHULMAN
97 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

November 4, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
Ritz Towers
New York City

Dear Edith:

It was a real pleasure to have an opportunity to stop by and visit with you Tuesday afternoon.

Your 41st Anniversary Exhibition is exceptional--but then all your shows are exceptional.

I am delighted at having had an opportunity of looking at the Jack Levine and having decided to acquire it. I earnestly appreciate your consideration in this matter.

Looking forward to seeing you soon and with kindest regards, I am

Sincerely,



JS:KB

or to publishing information regarding sales transactions, each person is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

[postmarked 11-7-66]

75-3612

Dear Sirs -

As of 1/5 the Ben
Shahn silk screen # 11
entitled "Gandhi" has not
arrived.

would you be so kind
as to check on this for me?

John Brown

New York University Art Collection

80 Washington Square East, New York, N.Y. 10003
SPring 7-2000

November 3, 1966

Mrs. Edith Halpert,
Director,
Downtown Gallery,
New York, New York

Dear Mrs. Halpert:

Thank you for your interest in my research project of the life and work of Paul Burlin. Enclosed for your information, is a copy of the prospectus which describes the study in detail.

I would very much like to make an appointment to see your material on Burlin. I hope it will be possible for me to come to the gallery on Thursday, November 17th about eleven a.m.. If this date is not convenient for you, I can be reached at New York University (SP 7-2000, ext. 786).

Sincerely,

Barbara Mae Rosenberg.

Barbara-Mae Rosenberg,
Principal Researcher,
New York University Art Collection

or to publishing information regarding sales transactions, archivists are responsible for obtaining written permission in both cases and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM ERNEST CANDY

October 27, 1966


Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue (57 Street)
Ritz Concourse
New York, New York

Dear Mrs. Halpert:

I am returning herewith a photograph of the Osborn drawing of Alexander Calder. Thank you very much for sending it to me but I have decided not to buy it. It is a wonderful picture but a little big for me.

* Would you please correct my address on your books to 3200 Wilshire Boulevard, Los Angeles, California 90005 as I hope to remain on your lists.

Sincerely,



Wm. E. Candy

WEC
eb
encl.

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that this information is published 60 years after the date of sale.

June, 1967, when I will graduate
from Tufts University.

Again I cannot tell you
what a pleasure last Sunday
was for me.

Thank you again.

Sincerely Yours,
Henrietta Alsterlund

Mrs. Barry R. Peril

916 Washington Lane, Rydal, Pennsylvania

to have dinner with us, we could renew
all past happenings and get up to date.

Hoping to hear from you.

Sincerely,

Marilyn

or to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

F
THE UNIVERSITY OF NEW MEXICO
ALBUQUERQUE

COLLEGE OF FINE ARTS
OFFICE OF THE DEAN

November 3, 1966

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Gentlemen:

We have as of this date initiated a
requisition for the John Marin water-
color, "Little Canyon, New Mexico,
1930."

Thank you,

Sincerely,



(Mrs) Bea Cappelli
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

polished" - the stones we had collected over the
many years - on cork - I gave most away - but
brought a few with me - As I look back - I can
see these various steps - the development up to
what I am doing now - The rocks here in Israel
set off a spark - the golden - yellow - beige
grey - white - all the color ~~are~~ I am harmonizing
with! I bought some carving tools and chips
away - file - dig - I call them "collaborations
with Nature". The approach is most interesting. I
live with the particular rock for a time - get a
feel of its personality - its attitude - its life (I
because I feel that all things have a "Soul".
I am able to feel its "statement" - then I chip - chip -
sand paper - file away - day after day - week
after week - I have finished three - All are the
expression of firstly Nature herself - then all
the big boys whose work have seeped into the
pore over the years - Brancusi - Kandinsky - Dove
Matisse - many others of yes - many many -
some consciously others not. I find even their thinking
and verbal statements coming to me as I work. On
one I was nearing the finished - my impatience and
temper took over - a not too smart hand chip
and a big chunk came away - I looked at the
thing bewildered - then Marin came to my help
"What good (are you - or is it) if you can't make use of
mistakes" - I changed the direction of a swing -
changing its form - and it is so much better a
piece for it - The objects represent the "Vocabulary
of the Visual arts - line - color - texture - in their
statement. No one here in Ein Hod knows about it
No one has seen them - No one will
even hear about them (except you - Rob and Jane)
I want to do many more - and see if what I

THE HIGH MUSEUM OF ART

280 PEACHTREE STREET N. E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GLDMUND VIOTEL Director

October 28, 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

You may remember that a long time ago, in fact last spring, you offered an impression of Stuart Davis' Ivy League as a gift to the Ralph K. Uhry Collection of the High Museum. I have already explained to you the major changes that have taken place in our organization and we are only now back together again as far as the committees are concerned. At their last meeting on Friday, October 8th, the Executive Committee of the Atlanta Arts Alliance accepted this print as an unconditional gift.

Let me add again my personal thanks for your generosity. I am particularly happy that this great artist is represented in our collection of prints which has some rather important things in it. I only wish that we could add a painting someday.

At the same meeting the Zorach was accepted formally for inclusion in the collection and as soon as the check in the amount of \$2500 is made out, we will forward it to you.

With best personal regards,

Sincerely yours,



Director

GV:ab

TELEPHONES: JOHNSTOWN 518-50-2-4601
TELETYPE: JOHNSTOWN 518-566-3518

LEE

DYEING CO. OF JOHNSTOWN, INC.

328-332 NORTH PERRY STREET

JOHNSTOWN, N. Y. 12095

November 14, 1966

\$ 800.-

The Downtown Gallery, Inc.
57th St. & Park Ave.
New York, N. Y. 10022

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I refer to your letter of August 1966. I am going to consummate the deal and will have somebody deliver this pencil drawing, Kuniyoshi Girl Resting in Wicker Chair, by hand to you in the near future.

In the meantime, I hope the market is improved slightly.

Very truly yours,

Richard Evans II

Richard Evans II

RE:Mc

Johnson Formula ©
Reg. U. S. Pat. Off.

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both write and purchase involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.

... and ADD the following to our CUSTOMER list:

Mrs. Otto Spaeth
120 East 81st St.
New York, N.Y. 10028 ✓

Mrs. Walter Paepcke
999 Lake Shore Dr.
Chicago, Ill. 60611 ✓

Mr. William E. Candy
3200 Wilshire Blvd.
Los Angeles, Calif. 90005 ✓

Mrs. Henry Luce
993 Fifth Ave.
New York, N.Y. 10028 ✓

Mrs. H. Frank Forsyth
2865 Bartram Road
Winston-Salem, N.C. 27106 ✓

Mr. Richard Miller
120 W. Rittenhouse Sq.
Philadelphia, Penna. 19144 ✓

Thank you for your usual prompt attention.

Sincerely yours,

Tracy
Tracy Miller

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

October 31, 1966

TO: All members

COOPERATIVE ADVERTISING

For the information of those members who were unable to attend the members' meeting on October 26, and as a reminder to those members who were present, it was decided that the Association would sponsor a cooperative directory advertisement in the Sunday, and possibly the Saturday edition of, The New York Times. Participation in each cooperative advertisement will be on a voluntary basis. The cost of each advertisement will be divided among those members who decide to participate in that advertisement.

The directory form of advertisement will enable members to appear in the Times at a substantial saving, in an advertisement which groups together the best galleries in New York and elsewhere, and which can be conveniently clipped by collectors making the gallery rounds. In short, the advertisement offers better exposure at a cheaper price. Of course, members will be free to insert their own individual advertisements in addition to, or instead of, the directory, as is done in the case of theatrical advertising.

The enclosed rough proof will provide a tentative idea of the appearance of the advertisement. I emphasize that changes are now being made in this proof. The masthead and the description of the Association will be changed, and the type will be larger.

The Association will pay for the first three advertisements, which will appear in the November 20, November 26 and November 27 editions of The New York Times. These advertisements will list both the New York and non-New York members. There are enclosed three forms for your listing in each of the three advertisements. Please complete these forms and return them promptly in the enclosed self-addressed stamped envelope. It is essential that we have all information on or before November 7th.

Gilbert S. Edelson
Assistant Secretary

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JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

28 October 1966

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Handwritten signature: J. Miller

Dear Tracy,

In regard to the George L.K. Morris paintings:
would you ship them by air, collect, via Emery
Air Freight.

Thank you.

Sincerely,

Handwritten signature: Donna

Donna K. Foote

DKF:de

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

Send photo

November 2, 1965

Mr. Larry Curry
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

Dear Mr. Curry:

Forgive me for not having sent the photographs to you previously, but the attorney for the Sheeler estate asked me not to start any transactions in connection with the latter's work until the estate has been cleared. Fortunately, in visiting the artist's home for the appraisal I found several very handsome paintings which Sheeler had withheld or had given to his wife - who incidentally will release two or three of these few paintings. I thought you would prefer the larger selection.

Meanwhile, I will send you the Dove photographs together with one Sheeler which is the property of the Gallery and while I would hate to give it up, it is available. The others will follow when I get the green light.

It was very nice to see you and I hope you will visit us again in the near future.

Sincerely yours,

EGH/ts

File
Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

800 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 582-693

9 November 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thanks for your good letter of the 25th, enclosing the loan form and the biographical notes on Isami Doi, which we greatly appreciate. Certainly you needn't apologize for information out of reach; that sounds like a formidable job, to put so much material in order. And I agree that his own work will speak very eloquently for him; the deeper we get into the exhibition the greater our conviction of his unique talent.

With warmest greetings from us Islanders,

As ever,



James W. Foster, Jr.
Director

JWF:lh

rior to publishing information regarding sales transactions, agencies are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

October 28, 1966

For to publishing information regarding sales transactions,
archivers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

The Pascin Exhibition will open at the University Art Museum on Monday,
November 14 at 8:00 p.m. We are, of course, delighted that you are
lending to the exhibition and we would be very honored if you could
attend our preview.

Since the University Art Museum is still in its infancy, an Art Council
has only recently been formed by friends of the Museum. The Executive
Board of the Council invites you to dinner preceding the opening of the
Pascin Exhibition. Due to the short time left before the opening, we
would appreciate receiving a reply by telephone, collect, [415] 845-6000,
extension 1207. Please let us know if we can help in arranging hotel
accommodations for you.

We do hope that you will be able to join us in celebrating this major
event, to which you have contributed an important part.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Tom L. Freudenheim".

Tom L. Freudenheim
Assistant Director

TF/sr

BOARD OF PARISH EDUCATION



LUTHERAN CHURCH IN AMERICA

2900 QUEEN LANE, PHILADELPHIA, PENNSYLVANIA, 19129 • TELEPHONE: AREA CODE 215, 438-5600

EDITORIAL DIVISION

November 3, 1966

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

This morning I discussed briefly with you our interest in using the Ben Shahn picture: Tricuput (After Titian). We are in the final stages of preparing the pupil's book for the junior high school course in our 1967 vacation church school series. We are using the John Donne meditation, "No Man Is An Island," and the Shahn picture seemed to be exactly right as an illustration of that piece and also as a piece of exceptionally good art young people might appreciate.

The name of the text in which the picture would appear is TOGETHER: Doing Our Part As Christians. The book will be used in the summer of 1967 and again in 1970.

We will appreciate your help in gaining permission for the use of the picture, providing a print, and informing us of the cost.

Very sincerely,

Marjorie F. Garhart
(Mrs.) Marjorie F. Garhart
Vacation Church School Editor

Baker 22-585

for publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

November 10, 1968

Mr. W. Dean Warnholtz
Dept. of Art
Carleton College
Northfield, Minnesota

Dear Mr. Warnholtz,

There are 5 or 6 prints of Abraham Rattner's *OUT OF THE WILDERNESS* still available; however they do sell fairly steadily and I cannot guarantee how many will be left by December. As for Ben Shahn's *ECCLESIASTES*, it is a new print and the supply will be relatively generous, certainly up to 15 or 20. By the way, the 2 *ECCLESIASTES* ordered by you should be in hand within a week.

Yes, it will be acceptable to us to handle the sales.

Sincerely yours,

Howard Ross

ASHEVILLE SCHOOL
ASHEVILLE, NORTH CAROLINA
28801

27 October 1966

The Downtown Gallery
465 Park Ave (57th St)
New York, N.Y.

Gentlemen:

We would be interested to know if you loan shows or
your artists for special exhibitions away from your gallery.

We are in the process of creating a new gallery which
I hope, will be a "light" here in the South. Being a
painter myself, I believe that I have a good background
and taste for selecting and propagating good art to the
general public.

Although this gallery will be on the campus grounds,
it will be open to the public gratis and will be advertised
in national cultural publications in the future.

Thanking you for your kind attention, I am

Most sincerely,



LEONARD R. CRAIG
Dir. Art Gallery

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 29, 1966

Miss Eva Lee
Eva Lee Gallery Inc.
450 Great Neck Road
Great Neck, L.I., N.Y. 11021

Dear Eva:

I am returning the photograph of the Jacob Lawrence
as we have a similar example to this one and do not
represent Lawrence.

However, Mrs. Halpert would like to see the other -
the Kuniyoshi - and perhaps on your next trip into
the city you could bring it in for her to see.

Sincerely yours,

Tracy Miller

H

JACOB SCHULMAN
87 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

November 10, 1966

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York, 10022

Dear Edith:

1947
In connection with the acquisition of
Jack Levine's "Tombstone Cutter," I was
wondering whether you have some photographs
available. I would appreciate these for my
records.

I trust all is well and with kindest
regards, I am

Sincerely,



JS:KB

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 26, 1966

Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Gentlemen:

I am returning herewith an envelope addressed to Max Weber in care of this Gallery. Although we represent the estate of this artist, please note that Mr. Weber has been deceased since 1961.

Furthermore, The Downtown Gallery moved from 51st Street to the address on this letterhead in April of 1965 and we will appreciate your changing your records accordingly.

Thank you for your attention to the above matters.

Sincerely yours,

Tracy Miller

JAMES GOODMAN GALLERY

THE PARK LANE • 33 GATES CIRCLE
BUFFALO, NEW YORK 14209

AREA 718 • TELEPHONE TT 6-8260

CABLE ADDRESS • GOODGAL • BUFFALO

November 5, 1966.

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
465 Park Avenue,
New York, New York. 10022.

Dear Mrs. Halpert:

I have been trying to sell the Harnett "Fruit Piece" to various dealers. Everyone of them has told me that this painting is not a Harnett. The last gallery I showed this to was Mr. Victor Hammer of the Hammer Gallery. He sent the painting to his restorer and the restorer said the signature is not original. I quote from Mr. Hammer's letter:

"This still does not mean that the painting may not be right, but under the circumstances, I prefer not to get involved."

Since it is absolutely impossible for me to sell this painting, and since I purchased it on the strength of your label on the back, I would like to feel that you would be willing to either exchange or buy this painting back from me.

Sincerely yours,

JAMES N. GOODMAN

JNG:D

*Pl check
date
in sold
back to
me*

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission with both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JULIUS ZIRINSKY
300 EAST 57TH STREET
NEW YORK 22, N. Y.

Nov. 1, 1965

Dear Miss Halper,

The enclosed (I should have
written you much sooner — the letter
was mislaid / will explain that
I complained "at that time"
about the absence of Weber's work.

Don't you think the Metrop-
olitan ought to purchase a
Weber from you?

You can refer to my
correspondence with the Museum.

Yours,

Julius Zirinsky

Mrs. Edith Halper,
The Boreman Gallery,
New York, N.Y.

THE PASADENA ART MUSEUM

October 27, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

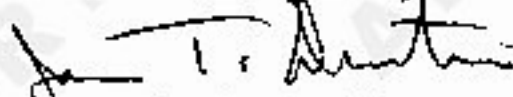
Dear Mrs. Halpert:

On behalf of the Board of Trustees and the staff of the Pasadena Art Museum, I wish to extend to you my sincere gratitude for your generous participation in our Lyonel Feininger retrospective exhibition. We are especially thankful that you were so kind to permit your painting and watercolor to be a part of the tour to Milwaukee and to Baltimore. Reports from those cities have indicated that the exhibition was as warmly received in the Midwest and East as it was here in Southern California.

At the present time our Assistant Curator is in Baltimore (where the exhibition has just closed) in order to supervise the dispersal of the various works. In a very short time your works will be back on your walls again for your continued enjoyment and enrichment.

Again, many thanks for allowing others throughout the country to share your treasures.

With kind regards,


James T. Demetrian
Acting Director

jtd/hsr

Julius J. DeVos

BOX 511 — STROUDSBURG, PA.

Memo From☐ RECORDIA FOOTWEAR CORP.☐ MADISON SHOE CORP.DATE October 27, 1966

REGARDING:—

[The Downtown Gallery
465 Park Avenue., 57th Street
New York, New York]

ATTN: General Manager
[

Dear Sir:

I wonder whether you could help me in the following matter:

I found the other day some pictures and they were marked:
Howard Cameron Christy. I would appreciate very much if you
could tell me if there is any value to these pictures.

Thank you,

Signed Julius J. DeVos

JJDV:kg

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searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

82 Middle Road
Southboro, Mass.
November 1, 1966

Dear Mrs. Halpert,

Thank you for a most
delightful day Sunday. I feel
so fortunate to have had the
opportunity to meet you, and to
have seen your charming home.
Your Shaker furniture, your paintings,
your collection of chalk figurines,
and your mercury glass, to mention
only a few of your beautiful
treasures, were a real treat for
me.

I mentioned Sunday my
interest in studying to become
a curator. I have enclosed
my academic status, till

THE UNIVERSITY OF JUDAISM

WEST COAST BRANCH OF THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

6528 SUNSET BOULEVARD • LOS ANGELES, CALIFORNIA 90028

SCHOOL OF THE FINE ARTS

November 4, 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

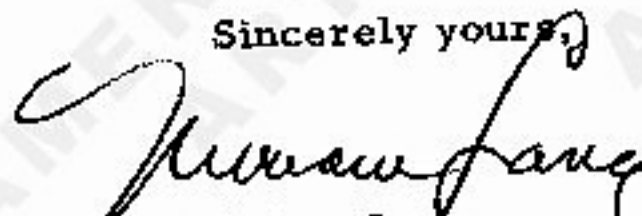
Dear Mr. Rose:

Our thanks to you and to Mrs. Halpert for sending us the Shahn and Rattner art for our calligraphy exhibit, which opens Sunday, November 20. Mr. Ray as well as the other members of our school are delighted with your selection. Enclosed is the signed receipt. The exhibit will extend through December 25 and we shall arrange for the return of the art shortly thereafter.

The question was asked whether your insurance extends to the University of Judaism. I am quite sure that we have adequate insurance to cover this, but we should like to know in any case. A short note from you will suffice.

Again, our warmest thanks. If any sales result, we shall of course send you a report and a check, less the usual 20% commission.

Sincerely yours,



Miriam Lang
Administrative Asst.

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MEMBERS
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AMERICAN STOCK EXCHANGE (ASSOCIATE)
MID-WEST STOCK EXCHANGE
TELEPHONE 744-4351

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SHARON, PA.
FRANKLIN, PA.
SALEM, OHIO
ALLIANCE, OHIO

375-
475-

November 14, 1966

Dear Mrs. Halpert:-

Enclosed is another small check
to add to my account.

Please pick me out an item
from your Annual Christmas Sale
and send it on, or if you
would prefer drop me a note
and I will call you. Had
wanted to get to New York, but
it hasn't worked out that way.

As ever,

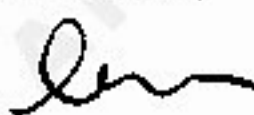
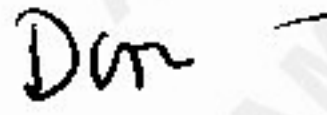
Carl Sennister

Saw several fine Davis oil Phillips in
Washington D.C.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Hope all is well for you,

Sincerely yours,

Donald R. McClelland
Assistant to the Director and Associate
Curator of Art

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

DR. JOSEPH ARMSTRONG BAIRD, JR.

ART CONSULTATION

435 Powell Street
San Francisco 94102
November 1, 1966

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

After many years of careful thought and planning, I am initiating a special art consultation service--presently with headquarters in San Francisco. The accompanying announcement covers the essential details.

It is obvious that close contact with major dealers is basic to this service. Past years of travel and work have acquainted me with most of the principal art galleries in the United States and abroad; a residence in New York focussed that particular study. As soon as feasible, I shall begin personal study of all current holdings of significance in the field of American and European painting of the nineteenth and twentieth centuries. In the meantime, I would appreciate having any printed catalogues of your offerings (with prices, if possible) of \$1,000 value and higher. In the event of special requests from my clients, I shall correspond with you about particular works. In time, both of us will be more aware of what this service can do.

I shall charge clients a moderate consultation fee, on a time and travel basis. In the event that purchases are made from your current holdings, I would also expect a stipulated commission. At this point it is difficult to anticipate each specific situation. However, perhaps a straight ten per cent of total value would be about right for anything selected on your premises, following my advice. If works would have to be shipped to some intermediate point for examination, we would make other arrangements to our mutual satisfaction. I am prepared to make a completely professional approach to this service and would be pleased to have your cooperation.

Sincerely,

Joseph A. Baird Jr.

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

ESTABLISHED 1886

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK, N. Y. 10018
LONGACRE 3-4500
CABLE: HEINORD

November 7, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Edith:

Enclosed herewith is my second check covering the Sheeler.

If you haven't already done so, please have Musia write a letter verifying its authenticity. Also, if you can give me any background as to where and when this painting was shown publicly, I would appreciate having that information.

Hope all is well with you and will see you soon.

Sincerely yours



Bernard Heineman, Jr.

BHjr:mh
enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TELF AIR SQUARE
POST OFFICE BOX 381
SAVANNAH, GEORGIA
TELEPHONE 232-1177

TELF AIR Academy of Arts and Sciences

912-
233-7787
November 7, 1966

Miss Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thank you for your letter of the 1st, it is , indeed, good news to know that the MOTHER AND CHILD by Zorach is being packed for shipment to Savannah. We look forward to having this fine piece here at the Tel fair.

When the statue arrives, and is in place, we will have photographs made and send one to you. We will, also, let you know how it is received by the Savannah public.

With best wishes, I am,

Sincerely yours,

Louis T. Cheney

Louis T. Cheney
Director

LTC/hs

or to publishing information regarding sales transactions, each person is responsible for obtaining written permission in both writing and purchase involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am working very well. I am in the studio most of the day - and evenings - I have finished (almost) three tapestries - more along the road I have in mind but still not really there. I had not planned to talk about what I have started on - not even Rob knows. I did plan to tell him -- please don't mention it to anyone - it is only that I am so excited about it -- that I haven't, really - even told myself.

אֲוֵרוֹגְרָמְמָה
AÉROGRAMME

048772322
016 CLCQ

Mrs. Edith Halpern
465 Park Ave (Ritz Tower)
New York City 10022
U.S.A.

THINK UNIT
PAR AVION

#2

הַשְׁלִיחַן - SENDER

אֲוֵרוֹגְרָמְמָה

EXPÉDITEUR - SENDER

David
Edith Halpern

אֲוֵרוֹגְרָמְמָה כְּתוּבָה בְּעֵדֶיז מִלְכָּה לְפִי חֻקֵּי מִלְכָּה בְּדֹאָר אֲוִיֹּן.

Us aérogramme contenant un objet quelconque sera envoyée au bureau de la poste - avion.

An aérogramme containing any enclosure will be sent at airmail delivery rate.

As you know - I have always been drawn to rocks for years when Milton and I went on vacations we brought back stones - my studio were always full of rocks brought back from places visited. I did a cartoon of Rocks in Water (a view from the Schuster place in Sands Point - in 1950 - it is now hanging on the wall - waiting to be done in yarn). When I was selling the New York apartment - the agents and clients were coming in and out - I could not work on a tapestry because of the interruptions so I

The Downtown Gallery
465 Park Avenue
New York, New York 10022

November 2, 1966

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following from our MUSEUM list:

Mr. Douglas MacAgy
225 E. 22nd St.
New York 10, N.Y.

Mrs. Paula Kloster Wasser
Curator, Art Dept.
Arizona State University
Tempe, Arizona

Mrs. Frances Strain Biesel
Exhibition Dir. Renaissance
U. of Chicago Soc.
Chicago 37, Ill.

Mr. Hugh J. Gourley III Dir.
Rhode Island School of Design
Museum of Art
Providence, R.I.

Chapman Memorial Library
Milwaukee-Downer College
Milwaukee, Wisc.

Mr. Bruce Etchison, Dir.
Abby Aldrich Rockefeller
Folk Art Collection
Williamsburg, Va.

... and REMOVE from our CUSTOMER list:

Mr. Walter Paspecke
999 Lake Shore Dr.
Chicago, Ill. 60611

Mr. & Mrs. Otto Spaeth
120 E. 81st St.
New York, N.Y.

Mr. Harry L. Dalton
332 E. Dover Rd.
Charlotte, N. Car.

Mr. William E. Candy
550 South Flower St.
Los Angeles, Calif.

... and from our PUBLICITY list:

Miss Emily Genauer, Art Editor
New York Herald Tribune
230 West 41st St.
New York, N.Y. 10036

Betsy Holland Gehman
Promenade Magazine
40 East 49th St.
New York, N.Y. 10017

Everyday Art Quarterly
Walker Art Center
1710 Lyndale Ave.
Minneapolis, Minn.

Would you also make the following ADDITIONS to our MUSEUM list:

Mr. Robert M. Doty, Assoc Curator
Whitney Museum of American Art
945 Madison Ave.
New York, N.Y. 10021

Mr. Douglas C. Pedersen
Supervisor of Education
Whitney Museum of American Art
945 Madison Ave.
New York, N.Y. 10021

Mr. Edw. R. Hudson Jr, Pres.
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas 76107

Mr. Donald A. Burrows, Dir.
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas 76107

Mr. Daniel Robbins, Dir.
Rhode Island School of Design
Museum of Art
Providence, R.I. 02903

Mr. Bruce Etchison, Dir.
Abby Aldrich Rockefeller
Folk Art Collection
Box C
Williamsburg, Va. 23158

... and ADD the following to our PUBLICITY list:

Mr. Nicolas Calas
Arts Magazine
41 East 57th St.
New York, N.Y. 10022

Mr. Mel Elfin, Wash. Chief
Newsweek
1750 Pennsylvania Ave. N.W.
Washington, D.C. 20006

Miss Dana Costello
Promenade Magazine
40 East 49th St.
New York, N.Y. 10017

Design Quarterly
Walker Art Center
1710 Lyndale Ave South
Milwaukee, Wisc. 55403

Mr. Chauncey Howell
Women's Wear Daily
7 East 12th St.
New York, N.Y. 10011

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PRATT INSTITUTE BROOKLYN, NEW YORK 11205

November 14, 1966

PLACEMENT SERVICE

Mrs. Edith Gregor Halpert, Owner & Director
Downtown Gallery
Ritz Hotel
Park Avenue at 57th Street
New York City

Dear Mrs. Halpert:

Thank you for your request for an assistant.

We have contacted several qualified applicants regarding this position. If they are still available and interested in the description of the opening, they will call you for an appointment.

When you come to a decision concerning this position, will you please communicate with us directly? We shall keep your request in our active file until then.

We appreciate your interest in the students and graduates of Pratt Institute.

Cordially yours,

Rita Sue Bernstein Siegel
Rita Sue Bernstein Siegel
Assistant Director
Placement Service

RSBS/ng

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1966

Miss Miriam Lang
The University of Judaism
6525 Sunset Blvd.
Los Angeles, California 90028

Dear Miss Lang,

Thank you for your note; and of course I am glad the selection pleases you.

Two points: 1. As noted on our consignment form, The University of Judaism is responsible for insuring the works.

2. Again, as noted on our form, The University of Judaism is entitled to a 10% commission on sales. This is a firm gallery policy.

Sincerely yours,

Howard Rose

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FV
November 1, 1966

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C. 20560

Dear David:

I thought you would like to know that the Merry-Go-Round has been repaired by Terken, who even succeeded in locating a gimmick exactly like the one which had been lost and now music is thrown in when the Merry-Go-Round is in motion. I am enclosing a stat of his invoice and, if you like, will send you the original so that the payment may be made directly or, if you prefer, we will advance this and will accept the refund when your check is processed. It might be a good idea if you told me how such invoices should be made, including the transportation charge for the Moses Eaton fresco.

I am so pleased that you located Nina Little's book, as mine is in one of the many boxes which I packed and sent to storage when we were moving from 51st Street to our present quarters. It would take me days and days to dig up this book.

The restorer just returned the Arthur Dove painting with a long report indicating that he was hesitant about relining it with wax and I decided to send it to Watherston, who has had some experience with Dove's paintings. As soon as I get a report from her, I will advise you accordingly.

I have been re-organizing my American Folk Art books, which were messed up by a client's wife who wanted to do some work as therapy and I am afraid that I will require therapy after shifting pages from book to book and arranging them by subject, medium, etc. These should be completed within the next two weeks and perhaps you will want to look through them in connection with the exhibition referred to in your August 12th letter. In any event, I hope I will see you long before as I always have a most enjoyable time with Tiresa and you.

And so, my very best regards.

As ever,

ANDREW DICKSON WHITE MUSEUM OF ART

CORNELL UNIVERSITY

November 5, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave. (Ritz Concourse)
New York, N. Y.

Dear Mrs. Halpert:

Enclosed herewith are copies of the final typescript of the Foreword and Introduction to the catalogue for the Kramer Loan Collection, which opens here on December 3rd.

As I mentioned to you when I saw you briefly before the Morris Graves sale, we have been under considerable pressure ever since the beginning of the academic year, especially in terms of the lay-out as provided by the University Publications Office, and it was only yesterday afternoon that the final fitting together of the catalogue in terms of text, arrangement of illustrations, and check-list could be worked out. This material has had to go directly to the printer, and we will be getting galley proof in about ten days.

I regret that under these circumstances it was not feasible to follow the original plan of having Mr. William Lipke of the Department of the History of Art come up and talk with you in advance of our final deadline. We should be greatly obliged, however, if you could look over the enclosed material and, in the event you find that anything has inadvertently slipped in which is inaccurate or gives a false impression, call it to our attention in time to catch it in the galley proof.

We are reproducing Stuart Davis's "Study for 'Ready to Wear'" in color on the cover, and there will be sixty black and white reproductions in the body of the catalogue.

For publishing information regarding sales transactions, see the back of the book. The publisher is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

It was a great pleasure to meet you. Best regards.

Sincerely yours,

November 1, 1966

EGH/tm

Mrs. H. Frank Forester

2000 Madison Road

Winchester, Massachusetts 01890

Dear Mrs. Forester:

As I promised I am sending you a comment on the painting
retained together with photographs of the painting before
it was altered by the artist, both before and after.
These have been ordered and will follow shortly.

I received the photograph of the painting and the comment print-
ing on the 11th of June, 1966, and the comment print-
ing on the 11th of June, 1966.

It was very exciting to see the painting in August of 1966.

The painting was sent to the artist's gallery in
New York City for a special exhibition. Then and there
I saw the painting in the gallery of the artist's gallery
and was very impressed by the quality of the painting, whose name
it was sold by the artist's gallery. I was so de-
lighted to see the painting in the gallery of the artist's gallery
that I decided to buy it. I was so de-

delighted to see the painting in the gallery of the artist's gallery
that I decided to buy it. I was so de-
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LAW OFFICE OF
FRANK J. WINTON
15101 WEST EIGHT MILE ROAD
DETROIT 36, MICHIGAN
~~XXXXXXXXXX~~
342-3737

November 2, 1966

The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Attn: Edith G. Halpert, Director

Dear Edith:

I know that you thought I had been kidding you with respect to a business recession in my line of work, however, I am sure you will realize that I wasn't fooling.

Because of the short financial position I found myself in, it was necessary for me to dispose of my entire collection, and needless to say, I sold the Max Weber also. For your information, the Max Weber represented a loss to me of \$2,500.00, and it behooves me now to ask you if there is any way that you can possibly reduce the balance that I owe you on this picture.

If there is anything that you can do in this way, it will be very much appreciated. As soon as I hear from you, I will make every effort to see that you get a check for the reconsidered balance immediately.

I hope that the near business future will be alleviated, and that I will again be in the position to collect some more. If so, I shall certainly get in touch with you.

Very truly yours,


Frank J. Winton

FJW/lmp

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 26, 1966

Mr. Alfred A. Holbrook, Director
Georgia Museum of Art
The University of Georgia
Athens, Georgia 30601

Dear Mr. Holbrook:

Mrs. Halpert is away just now, but I will see that your letter is brought to her attention upon her return. However, in the meantime, I can tell you that we have not handled the work of Karl Zerbe and Halston Crawford for a number of years and, as our sales invoice records are not retained from as far back as the 40's, we would not be able to give you any information on their paintings.

As to the Davis and the Kuniyoshi, we would need to know the medium and the size of the pictures. A Downtown Gallery label is always attached to a work of art sold by us and the full information, including the date, should appear on this, which is attached to the reverse side of the painting.

If you will send me this additional data, I will be able to present the entire matter to Mrs. Halpert when she returns.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

November 10, 1966

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

We were indeed sorry that there were no paintings by Ben Shahn available for the coming Biennial, for we had rather counted on him for this one, since we had included Broderson, Rattner and Morris the last time.

After careful consideration we have decided not to include Edward Stasack in the invitational section of the current Biennial.

We do, however, intend to view his work in the future for a later Biennial. We hope that Stasack will submit slides to the present exhibition's competitive section.

We look forward to seeing you soon, although I have no definite plans as to when I shall be in New York.

Affectionately,



Director

HWW:clh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1966

Railway Express Agency
219 East 42nd Street
New York, New York 10017

Gentlemen:

On October 25th, we shipped a package to Mr. Milton G. Erman, 10717 Wilshire Boulevard, Los Angeles, California. Your receipt number is 455-795.

We have just received word from Mr. Erman that as of November 5, this package had not been received.

Would you be good enough to follow through and ascertain the status of this shipment and let us know accordingly.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

C: Mr. Erman

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CHRISTOPHER JAMNITZER, TRUMPETING BEAST. ETCHING, 1610.
Department of Prints and Drawings, Philadelphia Museum of Art

Letter dictated 11/5/66
POK
November 1, 1966

Mr. A. McLeod, Chairman
Theatre Department
Southern Illinois University
Carbondale, Illinois 62901

Dear Mr. McLeod:

In response to your letter, I am glad to advise you that we have an excellent selection of watercolors by William Zorach and several by Charles Demuth. A large retrospective exhibition of the latter's work is current at the William Penn Memorial Museum in Harrisburg, Pennsylvania and several paintings owned by us are included in this show. We have four or five others in our immediate possession.

I am enclosing a catalog of our current exhibition, which lists the entire roster. If you will let me know what you have in mind specifically in relation to the two artists you specify plus any of the others I will be glad to send you a few photographs. Also, if you plan to be in New York, I will be glad to show you what we have available - but would like to know the date of your visit to make certain that I will be here at the time. In any event, I look forward to hearing from you.

Sincerely yours,

EGH/tm



Department of Memphis Park Commission

BROOKS MEMORIAL ART GALLERY

Robert J. McKnight, Director

Overton Park
Memphis, 12
Tennessee
274-5706

November 11, 1966

The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Sir:

Brooks Memorial Art Gallery wishes to thank you for the privilege of exhibiting pictures loaned by you.

The Art Today jury chose to purchase two paintings from the group - Lee Gatch's "Jurassic Sea" and Morris Graves' "Flowers."

The exhibition was considered a great success and favorable comments came from many quarters.

A catalogue for your files is being enclosed. We will be glad to furnish the artist with a catalogue upon request.

Thank you for helping us have so successful an exhibition.

Sincerely,

Robert J. McKnight
Director

RJMCK/cl

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THABOR COLLECTION BUREAU

EFFICIENT PROCESSING AND SERVICING OF LOCAL AND OUT OF TOWN CLAIMS REGARDLESS OF AMOUNT DUE

150 EAST 35 STREET
NEW YORK 16, N. Y.

TELEPHONE Area Code 212
MURRAY HILL 5-3288

CLAIM NOTICE

Dear Friend,

We have been engaged to collect an obligation owing by you, details of which appear on the enclosed statement.

Our client advises that you have received numerous requests for payment, but have ignored all of them. Despite this fact, our long experience in the collection of overdue accounts indicates that people do pay their just debts. That is why we have faith that this notice will be sufficient reminder for you to pay this obligation.

Please be sure to return the enclosed statement with your check or money order to insure proper identification and credit. Prompt action on your part will be greatly appreciated.

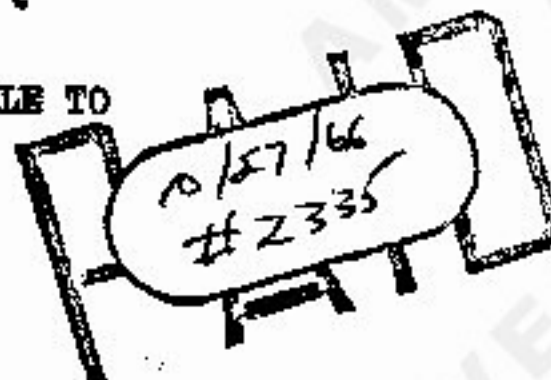
Thank you.

Very truly yours,

A. J. Moran

PLEASE MAKE CHECKS AND MONEY ORDERS PAYABLE TO
THABOR COLLECTION BUREAU.

AM-1



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in such works as Sea and Beach, Boat Movement, and Off Cape Split, Maine.

One feels that Marin's representational forms are overlaid with dynamic force lines, which are sometimes reduced to simple geometric shapes and other times to violent freely handled whiplash lines.

When Marin turns to the medium of oil (Sea and Beach), we see a greater degree of control and an emphasis on larger and more strictly representational shapes.

Certain works in the Kramer Collection reflect trends in twentieth-century American art which are apart from either of the categories previously discussed. The work of Morris Graves shows the concern of some West Coast painters in the late thirties and early forties with a romantic viewpoint derived from Mark Tobey's studies of Asian painting. Tobey's "white writings," inspired by Chinese brush painting, destroy the conventional picture space of Western painting in a way distinct from that of abstract art. Graves, a student of Tobey, reflects the same curious spatial handling in his work, and while his point of view is more representational, he achieves a similar sense of mystery through a concentration on surface texture. Graves's Jardinière of Daisies as well as his Fish Assuming the Form of Consciousness break from any specific reference to an American content, and his Founded Scoter is distinguishable from the other two works represented here by its emphasis on a larger, more boldly conceived form.

With the shift in taste created by the American Action Painters in the early ^{1950's} ~~nineteen fifties~~ and with the development of the more carefully controlled abstractions of the School of Paris, many American painters moved almost completely away from representational content.

Re
minis gift
ANDREW DICKSON WHITE MUSEUM OF ART

CORNELL UNIVERSITY

November 4, 1966

Mrs. Edith G. Halpert
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

We are now making final preparations for the exhibition of The Dr. and Mrs. Milton Larie Kramer Collection. There will be a preview and reception at the White Art Museum on Saturday, December 3, 5:00-7:00 p.m., after which we are planning to have a dinner for the family and special friends. *

In order to complete our arrangements, we would very much appreciate knowing whether or not you will be able to attend the dinner. We look forward to hearing from you at your earliest convenience.

Sincerely yours,

Kay B. Hanna
Kay B. Hanna
Administrative Aide

KRH/as
Roe

SMITHSONIAN INSTITUTION
NATIONAL PORTRAIT GALLERY
WASHINGTON, D.C. 20560

October 27, 1966

Miss Edith Gregor Halpert, President
The Downtown Gallery
465 Park Avenue
New York 10022

Edith:
Dear Miss Halpert:

I am enclosing herewith a copy of the catalogue of our exhibition Recent Acquisitions, and also an informational leaflet on the National Portrait Gallery. Should any portraits of interest to us come to your attention, we would appreciate hearing about them.

Sincerely,

Charles Nagel
Charles Nagel
Director

Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

616-349-7775

November 7, 1966

Mr. Tracy Miller, Secretary
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

We are enclosing some catalogs of our "American Masters" exhibit for you.
There is no charge. We owe you a debt of gratitude for loaning us the works.

Sincerely,


Harry Greaver, Director
Art Center

HG/cak

enclosures

Not to publish information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



THE ARWIN GALLERIES INC.

WOODWARD 5-6510 • DETROIT, MICHIGAN 48226

222 GRAND RIVER WEST

PAINTINGS • SCULPTURE • GRAPHICS • FRAMING

November 1 1966

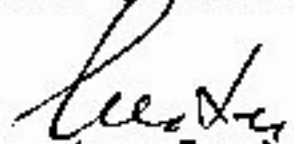
Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert,

I was delighted to receive your note of the 25th in which you tell me, at long last, that we can have a working arrangement with your gallery.

I'll come to see you with bells on, and a posy in each hand, as soon as I can; meanwhile you might consider and indicate to me what might be available.

Kind personal regards,


Lester B. Arwin

P.S. - We're the only gallery in Detroit that doesn't show pop or slop!

DIRECTORS

MR. AND MRS. LESTER B. ARWIN

CONSULTING DIRECTORS

SARKIS SARKISIAN
EUGENE BORDINAT, JR.
FRANK W. DONOVAN

WILLIAM H. DENLER
MRS. PHILIP A. HART
WILLIAM D. LAURIE, JR.
MRS. HOKE LEVIN

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 50 years after the date of sale.

PI POL & pen

people own a car - cars are very very expensive (it costs around \$20 round trip from New Tel and Lin Had to the air port). I drive very little. I really got the car just to go around to the near by beaches. Driving on long trips tire me. I don't drive "easily" - I never have. There is so much for you to see - that will be stimulating and of great interest - and of course the part

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1717X
GRAMME

Mr. Edith Halpern
465 Park Ave
Ritz Tower - Park at 57 St
New York City 10022
U.S.A.

EXPÉDITEUR - SENDER - משלח

Mr. Helen Kramer
Lin Had
Zanach

קבל שליח

Un aérogramme contenant un objet quelconque sera envoyé au bureau de l'entre-avion.
An aérogramme containing any enclosure will be sent at bureau - never the.

דאג מר

קבל שליח

EXPÉDITEUR - SENDER - משלח

Mr. Helen Kramer
Lin Had
Zanach

אנא לא להעביר את הארוגרמה ליד המעלה לפי העניין של מכתב בידור אחר.

Un aérogramme contenant un objet quelconque sera envoyé au bureau de l'entre-avion.
An aérogramme containing any enclosure will be sent at bureau - never the.

- Please plan to come - and think about plan a few things before - Telephoning is not easy either - it takes people a longer time to move - to function - to register. I know you like to get the most out of a vacation - you come by it with much pain and sacrifice so - from New York - do much of your contacts planning - appointments and such -- you will

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

November 4, 1966

Mrs. Edith G. Halpert,
The Downtown Gallery,
465 Park Ave.,
New York, N. Y. 10022

.....
RATTNER - "Six Million", No. 2, oil on canvas, 45" x 58".

Two small punctures have occurred
at upper right, 3" in and 17" down from
top and 4" in and 9" down from top.
Canvas is frayed and there is loss of
paint film and ground.

Suggested Treatment:

Patch with wet-strength paper and poly-
vinyl emulsion, fill with gesso and
inpaint.

\$75.00

MMW: th
.....

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

or to publishing information regarding sales transactions,
conditions are responsible for obtaining written permission
in both sales and purchase involved. If it cannot be
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collector is living, it can be assumed that the information
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anxious for you to see them. You are
very much in my thoughts these days
with the exhibition going on at Cornell -
then doing the rocks - where Dore is so very
much with me. You too are in them -
I am very grateful to you (and Milton in spirit)
for making - so much possible - for me
and for Milton - to have lived around and
absorbed into the very marrow of my bones
what such fine artists had to say -- and
how they went about expressing it. Milton
in spirit and I would feel good about your
being in there on Dec 3-. Our visual friends
too will know you are there and rise to
the occasion -- Please be there - it is
for them - for me - for Cornell - for Art.
Rob is driving - Horner is driving - Call them
and they will make arrangements - Rob has
an excellent article in a Magazine called

these are oil spots - I don't know too much
about finishing stone - or polishing - I used some
cooking oil on the yellow and mustard ones
and have them out side in the Sun - to dry -
but what to do with the white ones - I finished
a white and beige one - I recalled you said Billy
Zorach used flanning powder on white so used some
too - if there are any good secrets of Zorach - get
them for me - bring some special polish - if he
suggests it -. It is late afternoon - I haven't
had lunch as yet - once I got started chatting

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
8TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

November 8, 1966

Miss Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

This is to inform you that the invited entries of the following artists for the "Religion and Art Exhibition" have arrived safely and are in good condition:

Abe Rattner
Ben Shahn
Edward Stasack
John Storrs
Max Weber
William Zorach

Sincerely yours,



Mrs. Robert S. Chandler
Museum secretary

P. S. We have also received the Jacob Lawrence entry for this show.

After to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AFPA

November 2, 1966

Mrs. Robert Montgomery
19 East 72nd Street, Apt. 16C
New York, New York 10021

Dear Mrs. Montgomery:

The truckers have returned your painting EPIC OF
AMERICA to us instead of to you. This is the Folk
Art picture you lent to the Denver Museum.

Knowing the way these people work these days, I
figured it would take forever for them to reroute
the painting to your address, so I accepted it
and can have our porter hand-deliver it to you,
if you can give me a call and let me know a con-
venient time.

Sincerely yours,

Tracy Miller

SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE ILLINOIS

Theatre Department
November 14, 1966

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y.

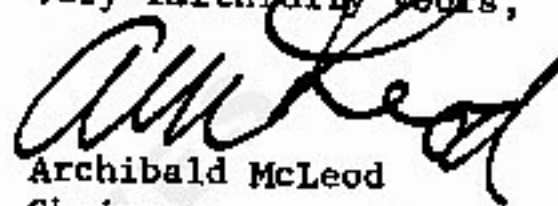
Dear Mrs. Halpert:

In response to your recent offer to send me pictures of some of the watercolors of Charles Demuth and William Zorack may I say that I am most interested in landscapes.

If I say that I admire especially the English water colorists and Americans like Sargent and Homer you will have some idea of the type of papers you might send photographs of. (Sorry about the final preposition!)

You were kind to answer my letter so promptly. A modest collector like myself does not always receive such a prompt and courteous reply to his inquiries.

Very faithfully yours,


Archibald McLeod
Chairman

AMcL:lb

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is he published 60 years after the date of sale.

October 27, 1966

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I hope you will forgive me for not answering your July letter before now but, at last, I can see a bit of blue sky and soon I hope to be in New York to continue work on the Kuniyoshi Exhibition. I have now definitely scheduled the show here at the University Gallery for January 1968.

I have compiled a listing of various possible loans and would greatly appreciate the opportunity to go over this list with you and Mrs. Kuniyoshi prior to sending out the loan requests.

At the present I plan to be in New York on November 14, 15 and 16, and I do hope that you, Mrs. Kuniyoshi and I might have a meeting together on one of those days to review my plans. Perhaps a luncheon or dinner appointment would be appropriate. I will, however, let your and Mrs. Kuniyoshi's schedules determine the time.

I would again like to mention here the fact that I would prefer to see the Exhibition shown in at least one other place outside of Florida. There are two reasons for this. One is that I think it will be an important exhibition and it should be widely seen. The second reason is the financial fact that such an exhibition will be expensive and I would like to share the costs with at least one other institution. As I mentioned the Detroit Institute has voiced a tentative interest but again I would like to discuss this matter in more depth when I see you.

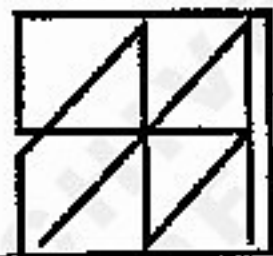
Please let me know if my visit will be a good time for you and Mrs. Kuniyoshi.

I truly appreciate all your kind interest and help, and I look forward to seeing you again soon.

Sincerely,

Roy Craven
Roy C. Craven, Jr.
Director

ALLEN MEMORIAL ART MUSEUM



50TH YEAR

OBERLIN COLLEGE

OBERLIN, OHIO

November 8, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you very much for your kind letter of November 1. We certainly are interested in seeing some photographs of the charcoals by Arthur Dove. I have seen photographs of several and feel they have great merit. However, our Director and Curator would also like to see some photographs of the available paintings. Our budget is really not the problem involved, it is rather finding something that passes our purchasing committee, who often prefer paintings, if they have a choice.

We look forward to hearing from you.

Sincerely yours,

Jan K. Muhlert

(Mrs.) Jan Keene Muhlert
Curatorial Assistant

JKM:gk

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October 29, 1966

Mr. Joseph Ternbach
110-21 69th Avenue
Forest Hills, New York 11375

Dear Mr. Ternbach:

I am now enclosing check in payment of your bill of August 2nd.

Naturally, we owe you an explanation for the delay, and when we finally got a chance to sit down and discuss the matter it was discovered that we had had another restorer, whose name is very similar to yours and whose bill was for virtually the same amount, do some work that was to be charged to the institution which incurred the damages. Therefore, each time your bill was submitted for payment, it was set aside with the idea that the museum was going to pay it.

I hope you will accept our sincere apologies and believe that, if this weren't such a hectic time of the season for us, we could have straightened out this very simple matter much sooner. Thank you for your patience.

Sincerely yours,

Tracy Miller